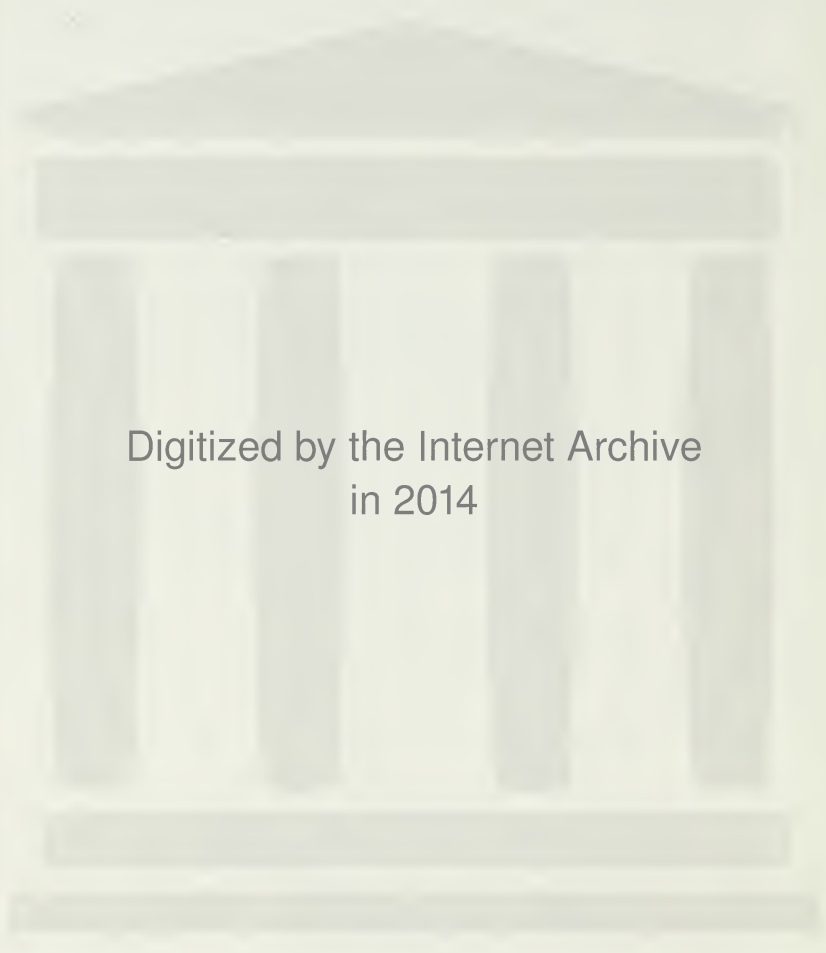




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Boston
College
Library





The Boston College Library

History and Description

BOSTON COLLEGE LIBRARY
CHESTNUT HILL, MASS.

1933

To
THE REVEREND THOMAS I. GASSON, S. J.
WHO FIRST ENVISIONED A NEW BOSTON COLLEGE
ON UNIVERSITY HEIGHTS
AT CHESTNUT HILL, MASS.

THIS BOOKLET IS AFFECTIONATELY DEDICATED

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Boston College Library

THE Boston College property occupies a commanding site of thirty-eight acres in the city of Newton, located at the border line of Boston. The grounds look out over the beautiful Chestnut Hill Reservoirs, and are bounded by these picturesque twin lakes on the east, by Commonwealth Avenue and Beacon Street on the north and south, and by College Road on the west. The library is the fourth of a projected group of twenty-two buildings. All of these, designed by the architects, Maginnis and Walsh of Boston, are conceived in English collegiate Gothic type of native stone with Indiana lime-stone trim.

The library, in keeping with its important function, is architecturally one of the most salient buildings of the whole college group. Its commanding situation at the junction of Commonwealth Avenue and College Road serves to emphasize it in point of public interest. In such a location a structure of highly individualized type was obviously demanded, and this has been provided by the careful planning of the architects. Externally a structural individuality derives naturally from the library's function as the treasury of books. This is enhanced by the symbolic representation within the walls of the cherished ideals of the Jesuit system of education. By virtue of the more than ordinarily intimate cooperation of the Reverend James H. Dolan, S.J., the then Rector of the college, and his architects, this latest building of the college group has taken on an aspect of a peculiar picturesqueness and dignity and a rich significance of detail. How the design of the building has been governed by obligations arising out of its position in the group is revealed in a first impression. This is notable in the presence at its north-east angle of the sturdy truncated tower, richly crowned, which



supplies the accent requisite to mark the beginning of the group. Contrasting, too, with the more formal elevation which parallels the college avenue will be noted the varied outline towards the east where it relates to an irregular and winding street. Likewise it will be observed how by the arrangement of its plan, it contrives to form a most effective pendant to the Faculty building with which in area and organism it has little actual correspondence.

An immediate entrance to the library is through the tower (known as Margaret Elizabeth Ford Memorial Tower), by way of a beautifully elaborated porch whose large Gothic arch is articulated by grotesques of interesting fancy and surmounted by a frieze of small niches which, with the two niches of larger scale which relieve the austerity of the western face of the tower, will later find their sculptural furnishing. The interior of the tower is devoted to one of the most interesting features of the building in the form of a medieval staircase of stone curiously balustraded, which rises from the pavement of the lobby to the great apartments of the second floor. The effect of this in so spacious and austere a setting against walls of rugged masonry which rise to a graceful vault high overhead (fifty feet), has a rare measure of romantic suggestion. Underneath the upper landing two Gothic archways provide access to the Assembly Hall on the first floor.

The library is properly approached, however, through the more formal entrance on its southerly facade. Here from a

broad platform one enters the outer vestibule through double doors set in a deep Gothic arch on whose limestone tympanum is carved at impressive scale the subject of the *Sedes Sapientiae*, flanked on either hand by the Prophets and Evangelists in processional order. This vestibule, which is reached also on the east and west elevations by doorways, on whose tympana are carved the Ark of the Covenant and the Lamb of God over the Book of the Seven Seals, is a low vaulted area from which one may descend to the basement or rise to the ample and impressive lobby which gives access to the Assembly Hall on the first floor and out of which starts the stately staircase to Gargan Hall above. This progression is attended by an impression of constantly increasing elevations, the lofty stone vaulting of the upper reach of the staircase in association with the fine masonry of the walls and intermediate piers and the fine wrought iron of the balustrade making for an effect of decided architectural picturesqueness. The graceful vaults of the apartments rise majestically to a height of nearly fifty feet from the pavement of the first floor.

The Assembly Hall (65 feet wide by 116 feet long), temporarily used as a chapel, is divided longitudinally by two rows of stone piers supporting a richly decorated ceiling in a subdued scheme of coloring. The ample stage, which functions at present as sanctuary, is framed by a proscenium of arching lines with texture of ornament in relief. At the south end of the hall is situated the elevated booth designed for moving pictures.



A corridor accessible from the tower communicates with a group of large and well-lighted seminar rooms which occupy on this floor the wing facing Commonwealth Avenue. To the south of the Assembly Hall are situated the Ladies' Reception Room on the east side, and on the west, two smaller Reception Rooms known as the James Jeffrey Roach Room, a memorial gift of Joseph Smith, and the Carney Room, given in memory of Julia R. and Helen J. Carney.

As one arrives at the upper landing of the main staircase, preparatory to entering Gargan Hall, one encounters the interesting scheme of decorative symbolism which in terms of stone relief and of stained glass distinguishes the various elements of the second story plan. From the lobby itself a most interesting perspective of Gargan Hall is afforded by the huge mullioned window of its stone partition. A doorway at the east of the lobby opens into the Browsing Room, a finely-proportioned apartment with high oaken wainscot and attractive Tudor fireplace of limestone with enframing of oak ornamentally relieved by heraldry and linen-fold. At the corresponding end of the lobby a doorway leads to the offices of the Librarian. The tympana of these two doors and of the two communicating with Gargan Hall are carved with the symbols of Art, Science, Theology and Literature, and high up on the walls in prominent place these interests are illustrated in dual bas-relief in order by outstanding historical exponents—Fra Angelico and Michelangelo, Pasteur and Copernicus, St. Thomas and St. Augustine, Aristotle and Albertus Magnus. In the very center of the staircase, elevated over the big window, is a panel in three-quarter relief of "Christ the King" in striking symbolism of the divine genius of the building.

The chief apartment of the library is Gargan Hall (donated as a memorial to Thomas J. Gargan), where a re-



MAIN LOBBY STAIRCASE

markable note of individuality is given by its stone walls, its rows of large and richly colored mullioned windows and its graceful hammer-beam trusses, supporting a roof of solid oak paneling. Two rows of stone piers of quatre-foil section divide the room so as to provide a series of attractive alcoves on each side for intimate study, leaving the central space for double banks of long tables for the general use. The architectural effect of the apartment is enhanced by its relation to the Faculty Reading Room beyond, from which it is divided merely by a low-oaken screen of attractive detail related to three lofty stone arches within which is permitted a picturesque vista to the extreme end of the building embracing the big oriel window on the Commonwealth Avenue front. On the wall over this triple arch is a large clock with interesting dial of wrought iron and flanked by two carved bas-reliefs with the principle of "Time" as the motif. At the south end of the room, immediately over the doorways in similar rendering, are represented—Youth overcoming death and war by knowledge and spiritual guidance, and Youth overcoming pestilence and famine by knowledge and commercial guidance.

From the north-west of Gargan Hall, one enters the Reception Room, one of the most stately apartments of the library. Of unusually effective proportion and interesting fenestration, it terminates at its westerly end in a handsome mullioned oriel and at the east in an imposing mediæval fireplace of stone with picturesque sloping hood. An oak ceiling on pitching lines supported by simple-moulded trusses which spring from ornamental wall blocks, gives a fine crowning to the room and with the simplicity of its decoration an impression of singular repose. A salient accent of its design is the heraldic medallion in the centre of the fireplace hood setting forth with interesting fancy the old Boston College and the new.



SEDES SAPIENTIAE

A door from the upper landing of the north staircase communicates with a narrow stair which within the thickness of the wall leads to the upper level of the tower. Here, related to the big windows which normally express the belfry, is provided a room of the full area of the tower devoted to storage purposes.

The basement floor contains the stack rooms, the receiving, work, fan, archive and retiring rooms. The equipment of the building throughout is in accord with the scientific standards, which obtain in the best libraries of the day. Craftsmanship of the first order has been put under contribution in the interest of artistic consistency. The models for all carving were by Mr. Pellegrini and Mr. Hughes of the firm of Irving and Casson; the wrought iron was by Mr. Koralewski of the Krasser company. The motifs of the stained glass, so notable an element of the library, were conceived by the Reverend James H. Dolan, S.J., and designed and executed by Mr. Earl Sanborn in his Boston studios.

Decorative Glass

Before proceeding to a description of the window scheme that adds so much color and beauty to the second floor of the library it may be of interest to preface a few words on the making and purpose of decorative glass. The glass executed here is done after the manner of the old glass of the thirteenth century. The color is in the glass which ranges from the deep blues and reds to the delicate tints of the field areas. The whole is painted with a preparation of glass paint in which there is no color, and this paint is fired into the surface, much after the manner of firing China glazes. In glass painting the object is not to achieve a realistic effect, but a combination of decorative lines and tones rather flatly executed over the so-called trace lines. The work is entirely executed on the finest of English antique glasses.

The effort throughout is not to obscure the light, but rather to reduce the glare by joining together a series of decorated spots by a delicate tone over the whole field area. The scale of the figures has been changed at random so as to prevent the ultra-formal and the mechanical. The variety of the subjects involved made this essential. Such an effect has a tendency to stimulate interest, as something new in the work remains to be discovered by the casual visitor or student. The problem has been conceived of as a whole, with proper emphasis on the north and south windows.

The earliest knowledge of glass work came from the East. Stone lattice work or marble slabs, with small openings in which the glass could be set, were some of the early forms. There is no reason to suppose that the ancients painted glass with color as we do today. Stained and painted glass, as we know it, may possibly date back to the

reign of Charlemagne (800). Two hundred years later there is one particular mention of it in the account of the furnishings of the first Benedictine Monastery at Monte Cassino in 1066.

In the 13th century the great cathedrals of France were full of beautiful glass, and the glass makers of France traveled to England, as is evidenced by the beautiful work at Canterbury, York, Lincoln and other cathedrals. In France we have a wonderful storehouse of glass at Chartres, Bourges, Le Mans and one glorious window of the crucifixion at Poitiers.

Stained glass is glass which is colored "in the pot" by mixing certain metallic oxides, while the glass is in a molten state. These oxides turn the white glass green, yellow, red, etc. The color is in the glass, not on it. From the large sheets that are thus made various forms are cut by pattern. These pieces of different sizes and colors are taken and laid on cartoons and the lines of the drawings are traced on the surface of the different pieces of glass with a paint that will, when fired, fuse with the surface of the glass, and render the design permanent. This, then, becomes stained glass. Then all these original pieces are assembled according to the original drawings and bound together with lead strips and all joints soldered. The whole is then cemented and held in position by iron rods in the window openings. It is very much like the putting together of a giant puzzle. When one considers that there are 3,500 square feet of decorative glass on the second floor of the Boston College library, a faint conception may be gained of the enormous amount of work involved.

The Themes Portrayed in this Unique Window Scheme are Arranged as Follows:



BOSTON COLLEGE LIBRARY — SOUTH VIEW

Window Over Grand Staircase at South Entrance

TWELVE-PANEL SHAKESPEARE WINDOW

(Gift of MRS. DANIEL C. BUCKLEY, in memory of her husband)

Section I (reading from top to bottom)

HISTORICAL PLAYS

Title Panel: Shakespeare holding copy of the Chronicles of Holinshed, a source book of the Historical Plays.

Panel 2: Julius Caesar—Speech of Mark Antony over dead body of Caesar. Act III, Scene 2.

Panel 3: Antony and Cleopatra—A Room in the Palace. Act IV, Scene 4.

Submotif: Pyramids of Egypt.

Section II (reading from top to bottom)

FARCE COMEDY

Title Panel: Spirit of Comedy.

Panel 2: A Midsummer Night's Dream—Puck's Exploits. Act II, Scene I.

Panel 3: Merry Wives of Windsor—Basket episode of Falstaff. Act III, Scene 3.

Section III (reading from top to bottom)

ROMANCE COMEDY

Title Panel: Knight piercing the heart of romance.

Panel 2: Taming of the Shrew—Submission of Catherine. Act V, Scene 2.

Panel 3: Merchant of Venice—Court Scene. Act IV, Scene 1.

Section IV (reading from top to bottom)

TRAGEDY

Title Panel: The Muse of tragedy.

Panel 2: King Lear—The Storm Scene. Act III, Scene 2.

Panel 3: Hamlet—Apparition of his dead father. Act I, Scene 4.

The two six-panel windows depict six of Shakespeare's prominent male and six female characters.

(Gifts of *LIEUTENANT-GOVERNOR FRANK G. ALLEN and
WINFIELD S. QUINBY*

LEFT WINDOW, FACING ST. MARY'S HALL

(Reading up left and down right)

Prospero	Coriolanus
MacBeth	Romeo
Brutus	Othello

RIGHT WINDOW, FACING COLLEGE ROAD

(Reading up left and down right)

Juliet	Ophelia
Rosalina	Viola
Lady MacBeth	Desdemona

Windows in Librarian's Office

The windows in the Librarian's office, two six-panel and one eighteen-panel, portray American influences in Oratory, Literature and Statesmanship. Individuals here represented are arranged chronologically, reading up, beginning with left panel.

1. *South Side, facing Administration Building*

ORATORS

Patrick Henry (1736-1799)—An eloquent genius of our young Republic.

Daniel Webster (1782-1852)—"The Michael Angelo of American Oratory."

Wendell Phillips (1811-1884)—His consecrated eloquence marshalled the strength of Abolitionists.

Henry Grady (1850-1889)—A gifted Southern orator of great brilliance.

Rev. William O'Brien Pardow, S.J. (1847-1909)—Regarded by many as the greatest Catholic preacher in the United States.



LIBRARIAN'S OFFICE

Bourke Cochran (1854-1923)—A distinguished orator, a far-seeing statesman, and a generous champion of Catholic causes. He was awarded the Laetare Medal in 1901.

11. *Oriel Window facing College Road (beginning with extreme left panel)*

LITTERATEURS

Poets

William Cullen Bryant (1794-1878)—“A patriarch of our literature, and in a permanent sense, the oldest of our poets.”

Henry Wadsworth Longfellow (1807-1882)—Never has a poet been so widely loved.

Father Abram J. Ryan (1839-1886)—Poet priest of the South. Famous for his poem “Conquered Banner.”

John Greenleaf Whittier (1807-1892)—The poet of the heart and faith of the American people.

Louise Imogen Guiney (1861-1920)—A Catholic poetess of rare distinction.

Joyce Kilmer (1886-1918)—America’s Sir Galahad. “Poems are made by fools like me. But only God can make a tree.” Killed in France in World War.

Essayists

Washington Irving (1783-1859)—“He cast a spell of romance over the Hudson and lingered with dream-like reverie over the Alhambra and other old world shrines.”

Ralph Waldo Emerson (1803-1882)—“To the world who loved him he was a great prose poet.”

Orestes Brownson (1803-1876)—One of the ablest reviewers and most distinguished of American Philosophers in the 19th century.

Oliver Wendell Holmes (1809-1894)—“Untitled, save in the most of all senses, the royalty of the brain.”

Samuel Clemens (Mark Twain) (1835-1900)—For decades the most popular American author.

Agnes Repplier (1858-)—Now bears the honored title “Dean of American Essayists.” She was awarded the Laetare Medal in 1911.

Novelists

- Fenimore Cooper (1789-1851)—“The Spy” (1821) was the first successful American novel.
- Nathaniel Hawthorne (1804-1864)—“In beauty of diction he is the first of American writers.”
- Edgar Allen Poe (1809-1849)—Father of the modern short story of fantastic mystery.
- Bret Harte (1836-1902)—“Dickens was his master, and he, in turn, the teacher of local color writers.”
- William Sydney Porter (O Henry) (1862-1910)—“The great adventurer with his hand on life’s pulse beats.”
- F. Hopkinson Smith (1838-1915)—Author, artist and engineer. His novels are especially felicitous in portraying the old south.

Statesmen:

- George Washington (1732-1799)—“The noblest figure that ever stood in the forefront of a nation’s life.”
- Thomas Jefferson (1743-1826)—A life long believer in the people and in their desire and capacity to govern themselves.
- John Marshall (1755-1835)—The master-craftsman of American government.
- Roger Brooke Taney (1777-1864)—Fifth Chief Justice of the Supreme Court. He delivered the famous Dred Scot decision.
- Abraham Lincoln (1809-1865)—The noblest representative of that “common people” he loved so well.
- Theodore Roosevelt (1858-1919)—He lived his ideal: “It is better to be faithful than famous.”

(A description of the paintings in the Librarian’s office will be found on page 62)

SECRETARY’S ROOM, OUTSIDE LIBRARIAN’S OFFICE

One six-panel window representing American historians. Reading up; left panel, then right.

- William Prescott (1796-1859)—History with the charm of an effective romance.

George Bancroft (1800-1891)—Most noted historian of early affairs of our country.

Bishop John England (1786-1842)—First Bishop of Charleston, S. C. Established (1822) the U. S. Catholic Miscellany, the first Catholic Journal in the United States.

Francis Parkman (1823-1893)—In power of description he is unapproached by any other American writer.

John Gilmary Shea (1824-1892)—The pioneer in the systematic study of the early Indian missions in America. The result of his untiring work is the glory of Catholic scholarship. He was awarded the first Laetare Medal 1883.

Archbishop Martin John Spalding (1810-1872)—A fine representative of the type of men who organized and developed the Catholic Church in the United States.



TOWER MEDIEVAL STAIRCASE

Interior Window in Lobby of Gargan Hall

GENESIS OF THE BOOK (*in memory of Very Reverend Joseph Henry Rockwell, S.J., Provincial of the Society of Jesus 1918-1922*)

(Reading from lower left to right)

1. *Hieroglyphics*:—Picture writing of the ancient Egyptians.
2. *Cuneiform*:—Characters (wedge shaped) in ancient Assyrian inscriptions, e.g. Inscriptions of Hammurabi, King of Babylonia 2240 (?) - 2185 B.C.
(The library possesses a few specimens of cuneiform inscriptions dating back to 2200 B.C.)
3. *Hindustan*:—The official language and general medium of communication in India.
4. *Ruthwell Cross*:—The most ancient Anglican document extant in this northern area is the inscription in runes on the RUTHWELL CROSS in Dumfriesshire, Scotland. It was only in 1840 that these runic inscriptions were rightly deciphered as runes of the Anglo-Saxon type. There is now no doubt that the famous inscription is part of a poem in old Northumbrian on the Rood of Christ. It dates back probably to 680 A.D.
5. *Behistun*:—For centuries the remarkable cuneiform inscription on the great rock façade at Behistun, in Persia Kurdistan, had been the wonder and mystery of generations of men. For over two thousand years men came and went, gazed up at this mighty cliff rearing its crown over sixteen hundred feet above the plain, and went their way no wiser than the rest of mankind before them. All sorts of wild and unreasonable conjectures were made concerning the inscription, even by scholars, but little progress was made until 1851, when Sir Henry Rawlinson, after years of persistent and scholarly investigation combined with rare erudition, discovered the key to the decipherment of the cuneiform characters, wrested from the almost inaccessible heights of the Rock its historic secret, and translated the entire inscription. This feat of scholarship was perhaps the most brilliant single effort ever accomplished in archaeology, and redounds with everlasting credit to the memory of this talented English scholar.

6. *Ulphilas*:—Ulphilas (311?-383 A.D.) was a Gothic Bishop and missionary among the Visigoths. He invented a Gothic alphabet and translated all the books of the Bible, except the Book of Kings.
7. *Mexican Ideograph*:—From the earliest times pictures were the only means of communication among the Mexican people. The message or record to be expressed was conveyed through pictures that varied in detail and rendering according to the nature and development of the story, and also by definite ideograms more or less constant, generally pictorial but often symbolical. It is interesting to note that the earliest book printed in America, *Doctrina Breve*, was written by the first Bishop of Mexico and was published in June, 1544. The library has a facsimile copy of this unique volume.
8. *Japanese*:—The Japanese adapted the Chinese written characters to their spoken language by simply picking out a sufficient number of symbols to form an alphabet of some forty-seven characters corresponding to the simple phonetic elements of their spoken language. With these alphabetic characters, the Japanese spelled out their word sounds in much the same way as we do.
9. *Hebrew Scroll*:—The Hebrew scrolls sometimes run to one hundred and twenty feet in length. The library possesses some good specimens of Hebrew scrolls.
10. *Greek Scroll*:—The earliest Greek scrolls that have survived, date from the third or fourth century A.D. They were written essentially in the uncial characters of the papyrus rolls. The Ambrosian Homer of the third or fourth century is thought to be the earliest example of a parchment book.
11. *Book of Kells*:—The copy of the Gospel known as the Book of Kells is one of the most beautiful books in the world. It dates from the second half of the seventh century, and is probably the work of St. Columbkille. It is now preserved in Trinity College, Dublin, Ireland, and is considered the glory of that famous college library. There is an interesting description of the precious volume in the library.
12. *Vulgate*:—St. Jerome's Latin version of the Bible is the authorized version of the Catholic Church.

Browsing Room

The windows depict twenty-nine characters of Chaucer's *Canterbury Tales*. The *Canterbury Tales*, Chaucer's masterpiece, consist of twenty-four tales or stories, preceded by a prologue. All but two of the stories are in verse. The metrical part extends over 17,000 lines (longer than Homer's *Iliad*, and nearly twice as long as Milton's *Paradise Lost*).

The plot of the tales is very simple. Thirty persons arrive at the Tabard Inn, on the outskirts of London. They are all on a pilgrimage to the celebrated shrine of St. Thomas a Becket, some fifty miles distant. Chaucer, likewise at the Inn, is on the same journey, and determines to accompany the band of pilgrims. The host of the Inn consents to act as guide. Before starting, in order to relieve the tedium of the road, each one agrees to relate one or two stories going and returning.

Chaucer had completed only twenty-four of the tales at the time of his death. It is with Chaucer that our language first attains to classic distinction. According to James Russell Lowell, "Chaucer is one of the world's three or four best story-tellers." He was a lover of his fellow men, a born gossip who could keep near enough to others to hear their stories, and yet far enough from them to remain himself modest and unobtrusive. His individual pilgrims, each typical of an important and distinctive class, in few clearly individualized words give ample testimony of his dramatic powers. He was typically Catholic and typical of Catholic England of his time. His pages give us a complete picture of Merry England and its laughter-loving men and women before Puritanism darkened their imaginations and made their singing solemn and sedate.

Beginning with the window back of the elevator well, facing Commonwealth Avenue, and reading up left panel and down right, the characters portrayed are:

- I. *Chaucer*:—Author of *Canterbury Tales*. Beneath him is a sketch of his beloved April and its sweet showers, “when folk do be going on pilgrimages to renowned shrines in sundry distant lands.”
- II. “There was a KNIGHT and that a worthy, who from the time when he first rode abroad, loved knighthood, faithfulness and honor, liberality and courtesy. He was full valiant in his lord’s war and had campaigned, no man farther, both in Christendom and heathen lands. In all his life he never spoke discourtesy to any living creature, but he was truly a perfect gentle knight.”
- III. “His son was with him, a young SQUIRE (Squyer), a lover and a lusty young soldier. Well could he sit a horse and ride, make songs, joust and dance, draw and write.”
- IV. “A NUN (Nonne) was, in accordance with the rules of her order, in attendance on the Prioress.
- V. “There was also a nun, a PRIORESS (Prioress), full quiet and simple in her smiling. She was named Madame Eglantine. Well she sang divine service, intoned full seemly in her nose, and spoke French elegantly, after the manner of Stratford-le-Bow, for Parisian French she knew naught of. In truth she was full diverting, pleasant and amiable of bearing. She took pains to imitate court manners, to be stately in her demeanor and to be held worthy of reverence.” (An insert shows her petted dogs before the convent door.)
- VI. A PRIEST (Preste), called Sir John, accompanied the Lady Prioress as chaplain.
(Window left of fireplace)
- VII. “There was a begging FRIAR (Frere), wanton and jolly, a very self important fellow. In all the four orders is not one so skilled in gay and flattering talk.” (The cartoon represents the Friar begging from door to door.)
- VIII. “There was a MERCHANT (Marchaunt) with a forked beard, in parti-colored garb. High he sat upon his



BROWSING ROOM

horse, a Flanders beaver-hat on his head, and boots fastened neatly with rich clasps. He uttered his opinions pompously ever tending to the increase of his own profit." (Below he is shown in his counting house, counting out his money.)

IX. "There was also a SERGEANTE OF THE LAWE (Lawyer), an excellent man, wary and wise. He was of great distinction, or seemed such, his words were so sage. Nowhere was there so busy a man, and yet he seemed busier than he was."

X. "A FRANKELYNE (Country Gentleman) was traveling with him (Sergeante of the Lawe) bearded white as a daisy, ruddy of face and sanguine of temper. He was ever wont to live in pleasure for he was a very son of Epicurus, who held that perfect felicity stands in pleasure alone." (A full table set for dinner, indicative of his prosperity and good cheer, is drawn in his window-portion).

XI. A SECOND PRIEST (Preste) was in attendance on the Lady Prioress.

(Window right of fireplace)

XII. A HADERDASSHERE, CARPENTER and WEBBE (Weaver), guildsmen, "all in the same livery of a great and splendid guild. All fresh and new was their gear. Each for his discretion was fit to be alderman of his guild, and had goods and income sufficient therefor." (Insert is the Carpenter at work in the guild's hall.)

XIII. "There was a MONK, exceeding fine and imposing, a great rider about the countryside, and a lover of hunting, a manly man withal, fit to be an abbot." (In his panel is a drawing of a monastery.)

XIV. "There was a TAPICER (Upholsterer) clothed in the livery of a solemn and great fraternity."

XV. "Mine Hoste was a seemly man, fit to be marshal in a banquet hall, a large man with bright eyes, bold in speech, wise and discreet, lacking naught of manhood. He was withal a right merry fellow. His good humor, mirth and jollity kept the party constantly amused and

entertained, his tact smoothed over the differences that arose by the way, and his fine presence and bold speech prevented anyone disputing his decisions."

(Window facing Tower Building, left)

- XVI. "They had a Cook with them for that journey, to boil chickens with the marrow-bones and tart powder-merchant and cyperus-root. Well he knew a draught of London ale! He could roast and fry, broil and stew, and make dainty pottage and bake pies well." (The cartoon shows him at his professional duties.)
- XVII. "The DYER (Deyere) traveled with his four guild companions. That these members of a socially and culturally lower order could so naturally mingle with their superiors, such as the Knight and the Lady Prioress, points very clearly to the remarkably democratic influence of religion. (He is pictured engaged at his tubs.)
- XVIII. "There was a SHIPMAN (Schipman) from far in the West; for aught I know, he was from Dartmouth. He rode a nag, as well as he knew how, in a gown of frieze to the knee. He had a dagger hanging on a lace around his neck and under his arm. Of a truth he was a good fellow."
- XIX. "A gentle PARDONER of Roncesvalles had waxy-yellow hair, hanging smooth like a hank of flax, spread over his shoulders in thin strands. He had a vernicle sewed on his cap, and his wallet, brimful of pardons hot from Rome, lay before him on his saddle."
- XX. "There was a GOODWIFE from near Bath (Wif of Bathe), but she was somewhat deaf and that was pity. She was so skilled in making cloth that she passed them of Ypres and Ghent. In all the parish was no wife who should march up to make an offering before her, and if any did, of a truth so wroth was she that she was out of all charity." (A very naive cupid shares her panel with her.)
- XXI. "With us was a DOCTOR OF PHYSIC (Doctour of Phisik); for skill in medicine and surgery there was not his peer in all this world. He was a thorough and perfect practitioner.

(Window facing Tower Building, right)

- XXII. "There was a good man of religion, a poor PARSON (Person of a Town), but rich in holy thought and deed. He was also a learned man, a clerk and would faithfully preach Christ's gospel and devoutly instruct his parishioners. This noble example he gave to his sheep that first he wrought and afterward taught. He was no hireling, but a shepherd." (Cartoon at right corner depicts him visiting the far reaches of his parish, staff in hand).
- XXIII. "With him (the Parson) was his brother, a PLOUGHMAN. He was a faithful and good toiler, living in peace and perfect charity. He loved God best at all times with his whole heart in good and ill fortune, and then his neighbor even as himself."
- XXIV. "The REEVE (Bailiff) was a slender, bilious man. His beard was shaven as close as could be, his hair was cut short around his ears and docked in front like a priest's. His legs were full long and lean as a stick. There was no bailiff nor herdsman nor other churl whose tricks and craftiness he knew not." (He is caricatured on his lord's estate inspecting the pigs.)
- XXV. "There was a gentle MAUNCIPLE (Steward) of an Inn or Court, of whom other stewards might take ensample for craftiness in buying victual. Whether he paid in cash or took credit, he was so watchful in his buying that he was ever before others and in good case. He had more than a score of masters, expert and diligent in law. And yet this Maunciple hoodwinked all of them."
- XXVI. "A SUMNER (Sompnour) was with us there, a fire-red cherubim-faced fellow, salt-phlegmed and pimply, with slits for eyes, scabby black eyebrows and thin ragged beard and as hot and lecherous as a sparrow. Children were terrified at his visage."
- XXVII. "The MILLER (Mellere) was a stout fellow, full of big bones and brown; and well he showed them, for everywhere he came to wrestling match he would ever carry off the prize ram. He was short shouldered and broad, a thick knotty fellow. His beard was red as any sow or fox, and eke broad like a spade. Upon the very tip

of his nose he had a wart, and on it stood a tuft of red hair like the bristles on a sow's ears, and his nostrils were black and wide. His mouth was as great as a great furnace." (In his panel are the twin towers of Canterbury Cathedral, the hallowed destination of himself and his erstwhile companions.)

The library possesses a facsimile copy of the first edition of Chaucer's Works, "being a reproduction in facsimile of the first collected edition 1532, from the copy in the British Museum," with an introduction by Walter Skeat.

(A description of the paintings in the Browsing Room will be found on page 64)

Windows in Gargan Hall

The window scheme in this Hall embodies a unique and beautiful conception, the work of Reverend James H. Dolan, S.J. The fourteen magnificent windows portray the major courses of study followed in Jesuit Colleges and Universities. Each window is devoted to a particular course or to kindred courses. The arrangement of portrayal is uniform throughout all the windows. In the upper center panels the subject treated in each window is announced by the figure of a youth, standing on the mount of achievement, and holding either the name or a symbol of the subject depicted. The idea of these title panels is that youth, by its knowledge of these subjects, enlightens the world, hence from each rays of light radiate. In each window, also, the six side panels illustrate characters famous in the subject depicted, reading from lower left up, and the four major panels in the center portray great epochs in the history of that subject or subjects. Here and there in inconstant recurrence throughout the series are inserted rough sketches or cartoons of some person, article or event dealing directly or in symbolism with the main theme.

That the whole scheme illustrates the Jesuit curriculum of studies is constantly emphasized. In the fourteen windows there are fifteen famous Jesuits or events of Jesuit history represented.

Each window merits a study in itself. The hasty visitor can form only a very vague impression of the window as a whole. The finer points of technique, the wealth of historical meaning hidden in the major panels, and the enlightening explanation of the symbolism expressed, unfold their beauty only to the interested student. The windows are described in the following order:

Begin with the first window left of the delivery desk, facing clock; following seventh window on the left, cross hall under the clock, continuing with window nearest Tower, and proceed along to the fourteenth and last window near entrance to the Browsing Room.

RELIGION

(In memory of William Douglas Richards)

The Creation:—Adam and Eve standing beneath the tree of Life, fresh from the Hand of God, surrounded by the results of six previous days of creation, which are in due subordination to them.

The Light of the World:—The Three Magi, camel mounted, journeying ever toward the star out of the slumbering East, out of contemplative India, of proud Persia, of wise Egypt. Gaspar brings gifts of gold, Balthasar of frankincense, Melchior of myrrh. In the lower corner an angel holds the likeness of their beguiling Goal.

The Redemption:—The crucified King on His cross. To the right stands the young Church, newly crowned at His hands, holding a chalice to retain His life-giving blood. To the left is the defunct synagogue with her broken sceptre and falling crown.

The Judgment:—Christ comes, standing upon the universe above the eternal flames of Hell, surrounded by angels and

burning with love and justice. At His right kneel the blessed, at His left stand those covered with confusion.

SIDE PANELS

Moses:—Master of the Old Law, who has doubted once and may not enter the Promised Land, who talked and walked with God, whose face such borrowed splendor wore that men had much ado to look at him. The Pentateuch, the first five books of the Old Testament, is in the panel with him.

David:—The psalmist-king, the warrior-poet, ancestor of the House of the God-Man. He fell and was contrite. His sons were Absalom, the golden haired, and Solomon, wisest of men, the former his punishment, the latter his glory.

Saint Paul:—The drawn sword of the infant Church, whose silver tongue the Lord so desired as personally to attend his conversion. The Roman Saul of Tarsus, persecutor of the Nazarenes, who became the Apostle of the Gentiles and a martyr to their cause.

Saint Stephen:—Whom uncomprehending mobs found necessary to stone, the first Deacon and the first to win the martyr's crown.

Saint Louis:—Loftiest of the kings of France, son of Louis VIII and the saintly Blanche of Castile, leader of two crusades, builder of the Sainte Chappelle. So kingly was this king, this shining light of chivalry, that his one-time captors marvelled that Allah might fashion such a man. The boast of medieval monarchy.

Saint Aloysius:—Who dared to be pure in the face of licentiousness grown almost respectable, whose teachers were Saint Charles Borromeo and Acquaviva, the worthy pupil of such worthy tutors.

SUB-MOTIFS

A twelfth-century Chalice and the Book of the Seven Seals.

TITLE PANEL

The figure to the right holds a shield on which is depicted the pelican feeding its young: symbolical of the maternal nature of religion.

ORATORY

(*Gift of Mr. and Mrs. Vincent Paul Roberts*)

Two Sacred Scenes:

The Sermon on the Mount:—Christ, surrounded by His chosen twelve, against the harsh background of the cold Judean hills.

Saint Paul at Athens:—Preaching from the steps of the altar of the Unknown God, in the midst of the hallowed remnants of all that was most worthy and most glorious in paganism, to the most intelligent citizenry of that era.

Two Profane Scenes:

Demosthenes Delivering the Speech on the Crown:—The most famous of the orators of Greece and the most splendid. Most finished and most pathetic work of ancient eloquence. In the upper left is portrayed the unspeakable calamity of Chaeronea.

Cicero against Catiline:—The first of Roman orators and his most impassioned address. Cicero in the rostrum and Catiline abashed among the aroused senators.

SIDE PANELS

Bossuet (1627-1704):—Greatest of Christian orators, bishop of Meaux, pupil of Saint Vincent de Paul, tutor to the Dauphin of France. In his panel are the lilies of the Bourbons, shield of royal France, in view of his position as precepteur to the son of Louis XIV.

Bourdaloue (1632-1704):—The celebrated contemporary of Bossuet, and the finest of Jesuit preachers, who delivered the funeral orations of both princes of Conde, Henri and Louis.

Savonarola (1452-1498):—The brilliant Florentine, the Dominican reformer, too zealous to be wise, whose eloquence so moved the most conceited of cities that its citizens burned their worldly vanities. He, who might attack the magnificent Lorenzo and still be called to his dying bed, had painfully to learn that discretion is the better part of valorous rhetoric. Noble but misguided, this Catholic Puritan, who perished of his own flaming words.



GARGAN HALL

Fox (1624-1691):—The rival of William Pitt, against whom he led the Whigs in the British Parliament, especially over the attitude to be officially adopted toward the French Revolution and the subsequent rise of Napoleon. He was a constant denouncer of despotism, hence, in the England of George III, extremely unpopular. This man is unique among English statesmen in that his career was passed almost wholly in opposition. Ever a warm defender of the Colonies.

Webster (1782-1852):—The great New Englander, in whose political manoeuvres may be seen the changing attitude of his section. The arguments which he amassed in consummate style against the tariff have yet to be answered. He was the rival of Calhoun, whose eulogy he delivered. He died despairing of the Republic.

O'Connell (1775-1847):—The best beloved of Irish orators, the man who won Emancipation, whose wit and eloquence moved forces that six centuries of resistance could not stir. He is the greatest of agitator-statesmen.

SUB-MOTIFS

The man who built his house upon a rock aptly illustrates the oratorical art of parable. In the panel with Webster, in reference to his speech in reply to Hayne, are the sun and the broken Union shield.

TITLE PANEL

The right hand youth holds a shield showing waves breaking over pebbles, symbolical of Demosthenes' efforts to stop stuttering by the use of small stones and to develop power by speaking against the loud sounding sea.

POETRY AND DRAMA

(Gift of Mr. and Mrs. Michael Lester Madden)

The Odyssey:—Ulysses, in the cave of the Cyclops, heating the brand with which to blind Polyphemous. In the distant harbor his weary ships ride at anchor, anxious for Ithaca.

The Georgics:—Virgil, amid the reapers, obtaining his information from the most immediate sources. In these verses

this premier of Roman poets aimed to describe with realistic fidelity and to surround with an atmosphere of poetry the annual cycle of labor to which the Italian yeoman's life was devoted, and to contrast the simplicity, security, and sanctity of such life with the perverted luxury and lawlessness of the Capital.

Athenian Comedy:—From the only known print referring to Aristophanes' "The Frogs," a literary criticism in which Euripides and Aeschylus contend in the underworld for the throne of tragedy, resulting in victory for the latter.

Athenian Tragedy:—The Bacchic muses and the origin of tragedy. Both tragedy and comedy found their beginnings in the festivals of Dionysus, but the regular establishment of tragedy at Athens preceded by half a century that of comedy. The Greeks, for whom religion modified everything, thus made drama almost a sacred rite.

SIDE PANELS

Epic Poetry

Homer (9th cent. B. C.):—of whom all the world wonders, who made of golden Helen an immortal and who is at once the ideal and the despair of every poet since his time. It is fitting that poetry should be used to describe that bard whom each of seven cities claims as its own.

Blind Homer! Blind? Then blindness is to see
The javelins flash about the Trojan wall
And Ilion's columned fanes in ruins fall.
Can blindness see the laden olive tree
Bending above the blue Aegean sea,
Where hollow ships are coursing to the strand.
Weary of strife, by brawny Thracians manned?
Can blindness tell of lovely Thessaly?
Oldest of bards! They tell us that you wept
Because the gods had closed and sealed your sight.
Had you forgot they left unsealed your mind?
And wild imagination never slept
Beneath your shaggy brows. Your tales of might
Are vivid still; and still—we call you blind!

PASTORAL POETRY

Virgil (70-19 B. C.) :—The favorite of Augustus, who saw with introspective eyes, less penetrating only than Homer's, and who sang only a little less beautifully than his master-model. He brought the Latin tongue to the highest perfection of which it was capable.

LYRIC POETRY

Horace (65-8 B.C.) :—Who dwelt among the Sabine hills, in far Apulia, where fair Bandusia made seductive Latin music, who, under the wise patronage of Maecenas, composed crisp satires, graceful odes and erudite epistles.

COMEDY

Aristophanes (445-385 B.C.) :—The mocker, the banterer, who warbled for pure gladness of heart as if he sang in some joyful place made marvelous by the presence of a god. Dante and Shakespeare only exceed in range his combination of word-wealth and fertility of fancy.

TRAGEDY

Sophocles (496-406 B.C.) :—Whose Oedipus Rex and Antigone are the best extant of Greek tragedies. The latter of these is still the most finished drama of which we have knowledge.

SATIRE

Juvenal (55 A.D. ? - 125 A.D. ?) :—Roman, poet, satirist, who stood at the crossroads of his time and flung his scorn at the twin evils, despotism and democracy.

SUB-MOTIFS

Grotesque beneath Homer is his Odysseus-famous creature of strategy, the Wooden Horse of Troy, under Athenian Comedy the caricatured frog; below Athenian Tragedy the false face and high-soled buskins worn by the Athenian while enacting tragedy; beneath the left hand figure in the title panel is written "The Hound of Heaven," greatest of modern poems, from the hand of that dreamer among dreamers, Francis Thompson.

TITLE PANEL

The right hand figure presents the conventional masks of tragedy and comedy.

PROSE

(*Gift of Mary Ann Logan*)

Saint Jerome writing the Vulgate:—St. Jerome translated the Gospels into Latin, then the vernacular or common language about 383 A.D. The remaining New Testament and the Old Testament from the Hebrew, he translated between 390 and 405. In the ninth century, this translation entirely superceded the Latin version of the second century. The Sistine Edition of the Vulgate, produced under the auspices of Pope Sixtus V (from whom it takes its name) in 1590, revised under Pope Gregory XIV and published under Pope Clement VIII in 1592-93, is the source of Modern Douai version, the accepted standard of the Catholic Church.

Blessed Thomas More writing Utopia:—The greatest of political romances from the pen of one of history's most restrained and noble characters. The book is a constructive criticism of the England of his day as contrasted with the views of one Raphael Hythoday, who had but recently returned from the Atlantis-like island of Utopia.

Time gazing at a list of famous essayists:—Saint Francis of Assisi, Saint Theresa, Lamb, Montaigne, Ruskin, Lessing, Lowell, De Quincy, Stevenson and Goldsmith, followed by that classic expression of Horace, "*Monumentum aere perennius*," (I have finished) a monument more lasting than bronze."

Scene from "The Tale of Two Cities":—Sidney Carton and the Little Seamstress in the tumbril on the way to feed the guillotine. Following them the citizen-rabble, the especial beneficiaries of the dread triumvirate, Liberty, Fraternity and Equality.

SIDE PANELS

Francis Bacon (1561-1626):—About whom controversy and scandal rage, whom some suppose to be the author of those works ascribed to Shakespeare, a strange and strangely motivated character, philosopher, statesman, and essayist.

Addison (1672-1719):—Who, with Steele, was responsible for the Tattler and Spectator, those humorous sketches of human behavior and social eccentricities, those good natured satires on the corruption of public morals, manners and tastes. Pope's "Essay on Man" is drawn in this panel. The nexus is apparent.

Macaulay (1800-1859):—Historian, essayist, politician, always on the side of justice as he viewed it, successful, orthodox, contented and materialistic, typical of his class and day. His "Lays of Ancient Rome" and his "History of England" earned him fame.

Newman (1801-1890):—Tractarian, controversialist par excellence, preacher, cardinal, poet. The leader of the Oxford Movement, and the writer of the clearest and most nearly perfect of English prose. The prime mind of the nineteenth century; the first blossom of the Second Spring.

Thackeray (1811-1863):—One of the foremost English novelists. "Pendennis," "The Newcomes," "The Virginians" and "Vanity Fair" raised him distinctly above his most distinguished contemporaries. Temporarily out of fashion because of the great length of his novels.

Dickens (1812-1870):—Who labored under the double disadvantage of writing in that most unnatural atmosphere in literary history, the Victorian Era, and in the least disciplined of all literary genres. But his creations live, he definitely reaches the sympathies of his readers. He is the caricaturist of a strange and unlovely time. He wrote very close to his emotions, and, if he seems a bit chaotic, is life not so? Also suffering a distinct popular decline like Thackeray, with whom he is often contrasted.

TITLE PANEL

The interpretative figure carries an open book beside a quill and ink. There is so much yet unwritten and unsung!

MODERN LANGUAGES

(*Gift of James Frances Logan*)

GERMAN

The Nibelungenlied:—The dream of Brunhilde, sister of Attila, king of the Huns. This princess is awakened from an

enchanted sleep by Sequid, who has inherited the curse of Andvari. This curse is the underlying motif of the entire sequence and involves all concerned in death and destruction. The most famous of all Teutonic and Icelandic mythology, this legend reoccurs in many and varied interpretations throughout German literature.

ITALIAN

Tasso's Gerusalemme Liberata:—This romantic poem of the first crusade centers about the heroic Godfrey de Bouillon, King of the delivered Holy City.

FRENCH

Foundation of the French Academy (1635):—Cardinal Richelieu's presentation of several paintings was the real occasion of the establishment of this organization. Behind the great statesman-churchman rise his Palais Royal and the towers of Notre Dame. The French Academy is restricted to forty members, commonly called the Immortals. Vacancies are filled through election by the remaining members.

SPANISH

Don Quixote:—Cervantes' knight charming rides against the wind-mill before the enchanted eyes of Sancho. The matchless satire in which the prince of Spanish penmen laughed a defunct chivalry into eclipse.

SIDE PANELS

Goethe (1749-1831):—First among German poet-philosophers and dramatists, the companion of Schiller, and the author of "Faust" and "Herman" and "Dorothea." None other sounded the depth and beauty of the Teutonic tongue as he did.

Ariosto (1474-1533):—Styled the Italian Homer by reason of the excellence of his "Orlando Furioso" and "Orlando Innamorto." Of the latter has been said—"It is the most beautiful, and varied, and wonderful poem of romances of which the literature of the world can boast."

Manzoni (1785-1873):—The Italian poet-novelist, whose "I Promessi Sposi" (The Betrothed) Sir Walter Scott declared to be the greatest romance of his modern time.



BOSTON COLLEGE LIBRARY — NORTH VIEW

Racine (1639-1699):—The French dramatist whose work was superlative for its elegant delicacy. His “*Esther*,” “*Phedre*” and “*Andromaque*” gave him place among the immortal playwrights. The first of these was dedicated to that strange consort of the Sun King, Madame de Maintenon.

Molière (1622-1673):—The *nom de théâtre* of Jean Baptiste Poquelin, who was introduced to the stage while at school with the Jesuits. He is held to be Shakespeare’s only competitor in the field of modern drama.

Calderon de la Barca (1600-1681):—The leading figure of the golden age of Spanish literature, who pictured narrowly, but beautifully and exactly, the life and spirit of the seventeenth century. No purely national poet takes precedence of him.

SUB-MOTIFS

There are cartoons of the two most momentous inventions as regards language, the printing press and the microphone.

TITLE PANEL

The young man’s shield has a picture of the Tower of Babel.

FINE ARTS

(*A tribute to The Reverend James Henry Dolan, S.J.*)

Music:—Saint Ambrose at the organ composing the Hymnology under the inspiration of the Holy Ghost. The heroic Archbishop of Milan, who might defy conquerors, was also the tender and sensitive artist.

Sculpture:—Phidias carving the statue of Pallas Athena in the golden age of Golden Greece. In the background rises the Parthenon crowned Acropolis, where the masterpiece of the master of sculptors is destined to stand.

Architecture:—Michael Angelo designing Saint Peter’s in Rome. Behind him rises his matchless Dome and beside him are his most famous bit of sculpture, the young David, and his palette and writing implements, since this supreme architect-engineer was also the second among painters and sculptors and the third among writers of sonnets. If almost unrivalled proficiency in several of the arts constitutes greatness, then here is the greatest of men.

Painting:—Leonardo de Vinci painting what has become the best known mural ever executed, "The Last Supper," on the wall of the refectory in the Dominican Convent of Santa Maria delle Grazie.

SIDE PANELS

Saint Cecilia:—Martyred at Rome about the year 230. She is mentioned in the Canon of the Mass. Since the 14th century, she is depicted playing the organ, as she appears in the famous picture by Raphael at Bologna. St. Cecilia is the patroness of musicians, organ-builders, singers and poets.

Beethoven (1770-1827):—The master of musicians, the Rhenish composer whose immortal nine symphonies form the backbone of the orchestra. The king of pianists, who could not hear the beauty of his own making, but had to feel its strength and grandeur.

Ghiberti (1378-1455):—The Florentine sculptor whose bronze doors in the Baptistery in his native city are called "The Gates of Paradise."

Fra Angelico (1387-1455):—The Florentine Dominican, whose religious paintings are permeated by his spirit of naturalness, piety and naivete, who sought to live like Christ in order fittingly to prepare to picture Christ. Maurice Francis Egan thus poetically addresses him in his sonnet—

Art is true art when art to God is true,
And only then; to copy nature's work
Without the chains that run the whole world through
Gives us the eye without the lights that lurk
In its clear depths: no soul, no truth is there.
O, praise your Rubens and his fleshy brush!
O, love your Titian and his carnal air!
Give me the trilling of a pure-toned thrush,
And take your crimson parrots. Artist—Saint!
O, Fra Angelico, your brush was dyed
In hues of opal, not in vulgar paint;
You showed to us pure joys for which you sighed.
Your heart was in your work, you never feigned;
You left us here the Paradise you gained!

Raphael (1483-1520):—The paragon of painters, who gave us the Renaissance at its best, whose Madonnas are the most sublime examples of Christian art. Old with the glory of old Rome, but young with truth and beauty.

Wrenn (1632-1723):—The English architect who designed over fifty of London's churches including St. Paul's Cathedral, which he intended to rival St. Peter's in Rome.

SUB-MOTIFS

The sketches here portray an engine of war designed by Leonardo, the old Basilica at Milan and one of Raphael's Madonnas.

TITLE PANEL

The insignia borne by the youth is that of a Cathedral and of an artist's palette.

HISTORY AND EDUCATION

(The gift of Mr. and Mrs. James Bernard Dolan)

TWO HISTORIC SCENES

The Signing of the Magna Charta (1215):—The Barons and the Bishops demanding of King John the definition of their rights and of the limits of the royal prerogatives. This was a lawless time; Richard the Lion-hearted lay in an Austrian dungeon, John was weak and grasping, England was rapidly rushing to ruin, disorder reigned. Hence this measure, the first of its kind, the joint action of Church and nobility to save the state and nation.

The Discovery of America:—Columbus at San Salvador, raising the Cross and the Arms of Castile and Aragon, claiming the new world for God and for Spain. In the offing rides the Santa Maria.

TWO SCENES ON EDUCATION

The Monastery Schools:—Alfred the Great lending his kingly approbation to the educative efforts of the monks.

Copying of Manuscripts:—A tribute to the work of the Benedictine monks in preserving the great classics of antiquity for posterity. The principal religious houses had each its Scriptorium, in which the sacred scriptures and the classics which have passed down to modern times were faithfully copied. A scroll lists the names of some of the works so

transmitted: Viri Romae, Plutarch's Lives, Annales, Herodotus, Gallic Wars, Historia Livii.

SIDE PANELS

Pericles (? -429 B.C.):—Who ruled Athens when she provided the glory that was Greece, the statesman who, in company with Phidias, the sculptor, and Ictinos, the architect, made her the most beautiful of ancient cities.

Charlemagne (742-814):—One of the very greatest of emperors, the champion of Christianity and Christian education. He bequeathed his Patrimony to the successors of St. Peter. Heir of the Caesars, he stayed the Moslem hordes below the Spanish March; he burned the tree Igdrasail. A noble and kingly king.

Napoleon (1769-1821):—Who loved to call himself the second Charlemagne. No other man in history was so much in the minds of men as he. He summoned and imprisoned a Pope; the Hapsburgs were glad to marry his good will. He sold us Louisiana in order to erect a challenger to British power on the sea. He dreamed like Caesar, planned like Hannibal, wept like Alexander.

Venerable Bede (673-735):—The ecclesiastical historian, who kept invaluable record of the early ages of the British Church in his quiet Northumberland monastery.

Saint Ignatius Loyola (1491-1556):—The soldier saint, who founded the Society of Jesus, the tireless captain whose indefatigable band held the breach during the lean years while the Counter-Reformation got underway, and whose labors saved southern Germany and Poland to the Faith. He has directly wrought more good through those who followed him than any other man in history.

Acquaviva (1543-1615):—Fifth General of the Society of Jesus. He was the youngest who ever occupied that post. Second only to St. Ignatius in administrative ability. He originated the "Ratio Studiorum," the educational system by which Jesuit schools and colleges are governed.

SUB-MOTIFS

There are drawings of a Viking ship, a scroll representing the "Ratio Studiorum" of Acquaviva, and the Spiritual Exercises of Ignatius.

TITLE PANELS

The left-hand youth carries the Lamp of Learning; the youth on the right shows the torch held up to the parchment of history.

USEFUL ARTS

Mathematics:—The death of Archimedes at the hands of the soldiers of Rome. Syracuse had fallen and he, who found even his bath a source of knowledge, knew that he had but a brief hour to live, but devoted those last few minutes to drawing mathematical diagrams on the sand. At the harbor entrance are the blazing ships which tradition claims he fired by means of powerful magnifying mirrors.

Engineering:—A composite of the achievements in this branch of science. A youth capturing the power of electricity from lightning, standing on the gear symbolical of modern industry and on autos typical of transportation. In the background are the great triumphs of ancient engineering, the Pont du Gard and the great wall of China, and lower, a steamboat, locomotive, airplane, Woolworth Building, and factories, illustrative of modern progress.

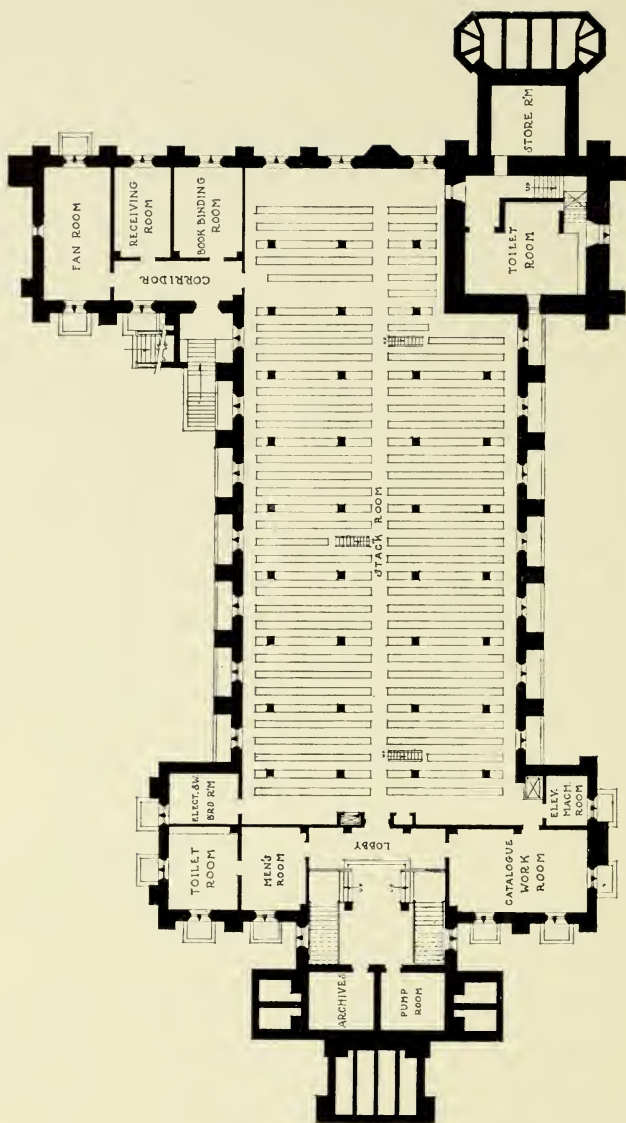
Meteorology:—Neptune riding a dolphin during a storm at sea while Man defies the elements in his ships.

Seismology:—Graphic illustration of an earthquake. To the left are tottering the great structures of antiquity, to the right fall the modern erections, equally impotent to withstand this force. In the rear a volcano smokes, in the lower foreground a tidal wave engulfs the land.

SIDE PANELS

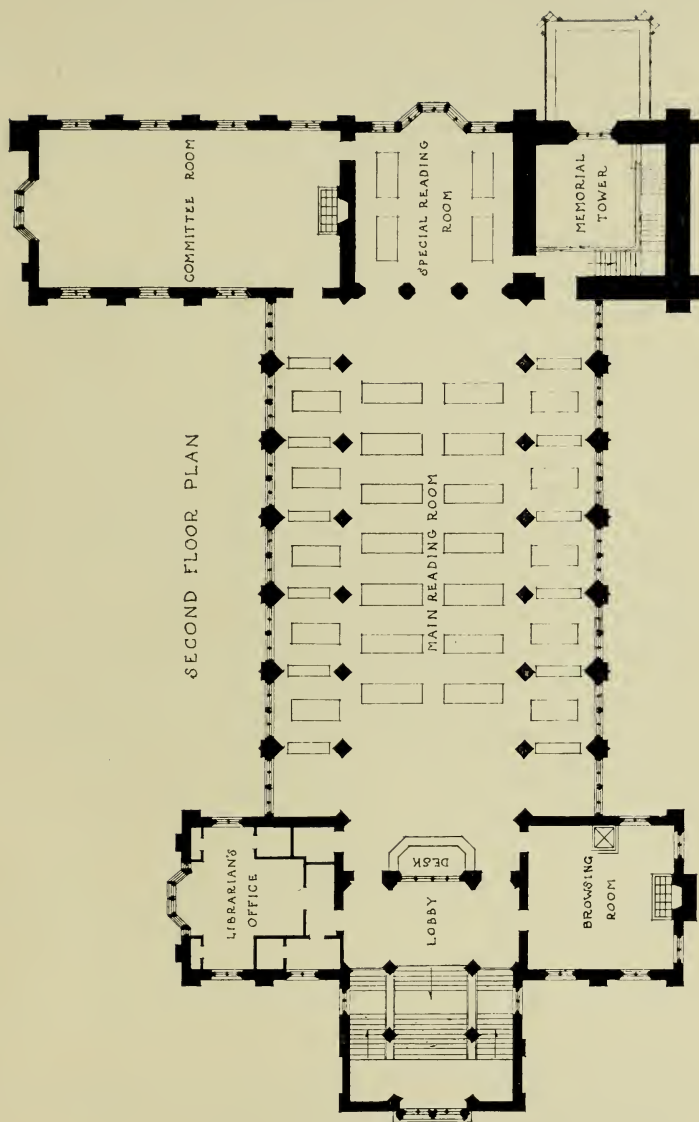
Euclid (about 300 B.C.):—The Greek geometrician of Alexandria, the real founder and compiler of mathematics, who knew his subject so well as to exclaim to Ptolemy, who sought an easy access to the knowledge of his science, "There is no royal road to Geometry!"

Ricci (1552-1610):—The learned and zealous Jesuit missionary who brought the first scientific knowledge of China and Chinese accomplishments to Europe, and who gave to the Far East in return the benefit of the more extensive discoveries of Christendom in the direction of astronomy and mathematics.



BASEMENT PLAN
1910-11

SECOND FLOOR PLAN



Kircher (1601-1680):—An outstanding Jesuit scientist. A pioneer in the science of deciphering hieroglyphics. He furthered the study of comparative philology and perfected the speaking tube and the Aeolian harp. The magic lantern was also his invention.

Hadrian (76-138):—The energetic traveler-emperor of Rome who built and repaired everywhere in his vast dominions. The wall in Briton to keep out the untamed Picts bears his name. He ordered the rebuilding of the cursed Jerusalem.

Ampère (1775-1836):—Physicist and mathematician, who survived the siege of Lyons in which his father perished, and who became so distinguished and successful in the field of electro-dynamics.

Secchi (1818-1878):—A world-known Jesuit who came to America in 1848 and was professor at Georgetown University. The next year he became director of the observatory in the Roman College. He laid the foundation of the unique "Sun Records," discovered the "flash spectrum," invented new instruments for the study of the fixed stars and discovered the five Secchi types of stars.

SUB-MOTIFS

The cartoons here include one of Brooklyn Bridge; Father Algue and the Manila Observatory; Father Tondorf, the best known of American Jesuit seismologists; a diagram of one of Euclid's theorems (Pons asinorum); and Kircher's magic lantern.

TITLE PANEL

The symbol for this window is a compass.

NATURAL SCIENCES

Astronomy:—An astrologist sits atop the mountains plotting the solar system. Behind him are a telescope and the circle of the zodiac.

Geology:—Formation of the world after the nebulous theory of La Place, layers of strata below and planets whirling in the cosmos above.

Physics:—Surrounded by the implements and insignia of his science, Roger Bacon experiments with the theory of refraction of Al Hazan, the Saracen.

Chemistry:—An old astrologer and his concoctions. He was the nearest approach to a chemist when the world was young. A witch mounted on her broom vaults the moon; superstition was only recently divorced from this branch of learning.

SIDE PANELS

Copernicus (1473-1543):—Who demolished a scientific system consecrated by ten centuries of universal acceptance but set his face against the so-called reformers of religion.

Steno:—The Danish naturalist, the first to explain scientifically the many petrifications found in the earth. A convert to Catholicity, hence, being practically an exile from his native land, he did most of his great work in Italy.

Newton (1642-1727):—English mathematician and scientist. In 1666, while he sat in his garden, the fall of an apple suggested to him the most magnificent of his later discoveries, the law of gravitation. In the whole history of science, no single contribution of any man has been as great as his book, "Principia," in which he establishes the science of theoretical mechanics as it exists today.

Volta (1745-1827):—The physicist and electrician of Como, who gave his name to the unit of electric pressure.

La Place (1749-1827):—The astronomer called the "Newton of France," who became President of the French Academy. He was removed for incapacity by Napoleon from the position of Minister of the Interior during the Consulate!

Lavoisier (1743-1794):—The father of modern chemistry who routed the phlogistonists. He was guillotined in the interests of equality and revolution.

SUB-MOTIF

Here the sketch is Father Hagen and the Vatican Observatory.

TITLE PANEL

The shield of the youth portrays the chemist's implements in the fire.

POLITICAL SCIENCE

Government:—In Independence Hall, Philadelphia, the five drafters of the Declaration. Surrounding Thomas Jefferson are Franklin, Adams, Sherman and Livingston, who

were appointed to frame such a document as would justify the Colonial stand before the nations of Europe.

Sociology:—Lincoln freeing the slaves. The noblest of Presidents standing before the Capitol and a soldier and sailor, representative of the armed forces of the Federal Government, with the Emancipation Proclamation in his hands, by which slavery was forever abolished in the rebellious States.

Foreign Service:—Commodore Perry at Japan (1854) inducing that nation to admit foreigners into her ports. The rise of the modern empire of the Pacific is directly due to this event.

Political Economy:—A woman, the world's primitive economist at the spinning wheel typifying industry. Behind and above her stand the mechanical devices of industrial progress through steam, electricity and gas.

SIDE PANELS

Plato (427-347 B. C.):—Pupil of Socrates, teacher of Aristotle, the original socialist, an absolutist in matters of state, but who curiously held that the aristocracy—intellectually—should rule.

Bellarmino (1542-1621):—The sixteenth century Jesuit who was raised to the Cardinalate, once mentioned for the Papacy, and canonized 1930, was one of the most famous, most loved and most hated men of his time. A friend of Galileo, and confessor to St. Aloysius Gonzaga, he is best known today as the Jesuit whose teachings on Civil Authority were incorporated by Thomas Jefferson into the Declaration of Independence. Bellarmine was declared a Doctor of the Church, December 16, 1931.

Hamilton (1757-1804):—The opponent of Jeffersonian principles, our greatest constructive, though reactionary, statesman. American nationalism owes more to him than to any other, possibly excepting Washington. He looked on governmental problems with reason rather than emotion.

Saint Vincent de Paul (1577-1660):—The Apostle of the poor, the epitome of Christian charity, whose work persists to this day.

Adam Smith (1723-1790):—Scottish economist, whose book on “The Wealth of Nations” is the classical treatise in his sphere.

Franklin (1706-1790):—Diplomat, statesman, scientist, the much traveled Bostonian, the friend of Adam Smith while in England, whose arguments went far toward England’s retaining Canada. He took France and Versailles by storm. A pamphleteer, economist and citizen of the World.

SUB-MOTIFS

“The Jesuit Relations,” a Red Cross nurse and a Sister of Charity performing their unselfish tasks on the battlefield.

TITLE PANEL

The Youth carries the fasces, symbol of rule, and the palms of peace.

PHILOSOPHY

Logic:—Aristotle teaching in the Lycaum gymnasium of Athens, walking among the youths (so the name peripatetic). The quiet, simple scene is well brought out in the green colors of the garden.

Metaphysics:—St. Thomas Aquinas writing the “Summa Philosophiae.”

Psychology:—Cardinal Mercier founding the first internationally recognized psychological laboratory at Louvain University. In the background are his beloved city and library in flames, recalling the devastation of the World War, in which he stood out as one of the noblest and most heroic figures.

Ethics:—A most interesting panel, typical of the thought and symbolism contained in this whole window group. It was difficult to find an apt and concrete presentation of the subject of Ethics. And so a synthetic portrayal was chosen. The study of Ethics is founded on the principle of the Natural Law—“Do good, avoid evil.” This great precept is beautifully and skilfully portrayed by the figure of a youth in the centre of the panel bearing a shield on which are inscribed the words: “Age bonum, vita malum.” He is encouraging another youth to labor (lower left), while an angel looks on approvingly (upper left). The alternative of this precept “Do good” is depicted in a life



STUDY ALCOVE — GARGAN HALL

of ease symbolized by the head of a woman (lower right), while in the upper right the figure of the devil gazes down upon the youth and sounds the alluring call to a life of pleasure.

SIDE PANELS

Suarez (1548-1617) :—Most eminent of Jesuit philosophers.

St. Anselm (1033-1109) :—One who deeply influenced Catholic philosophy and theology.

Alexander of Hales (d. 1245) :—The Franciscan who first attempted to systematize the exposition of Catholic Doctrine following the introduction into Europe and knowledge of

Aristotle's complete works. He gave definite form to the Scholastic method and its application to theology.

Duns Scotus (1265-1308):—The Celtic philosopher, the "Subtle Doctor." Founder and leader of the Scotus School of Philosophy.

Peter Lombard (1100-1160):—Known as "Magister Sententiarum." He also contributed a lasting influence to Catholic philosophy.

Albertus Magnus (1200-1280):—Guide and master of St. Thomas. The great experimentalist, who first proved that the Church is not opposed to science, but that Faith goes hand in hand with knowledge. Declared Doctor of the Church, December 16, 1931.

SUB-MOTIF

The "Summa Philosophiae."

TITLE PANEL

The Owl of Wisdom.

THEOLOGY

Scripture:—The four Evangelists, Matthew, Mark, Luke and John await the descent of Moses, bearing the tablets of the Old Law.

Dogmatic Theology:—The mystery of the Holy Trinity: Christ on the Cross against the bosom of the Father, flanked by angels holding the royal robes of purple; the Holy Spirit hovering above Father and Son.
(The designer considered this the most beautiful of all the panels.)

Moral Theology:—The Church's attitude on the question of divorce. Pope Clement VII denying Henry VIII his petition for an annulment of his marriage to Queen Catherine.

Pastoral Theology:—Shepherds and their flocks. Primitive man trying to fathom the mysteries of life beyond the stars—the natural instinct of the creature to raise his heart and mind to God.

SIDE PANELS

St. Chrysostom (347-407):—The golden-mouthed Bishop of Constantinople and foremost of the Greek Doctors of the Church. He led the assault on the intrenched degeneracy of the Empire of Byzantium, and was exiled by the haughty Eudoxia.

- St. Jerome* (340-420):—The ascetic of Bethlehem, who rewrote the Vulgate version of the Bible. He stands supreme among the ancient exegetes.
- St. Augustine* (354-430):—The exemplar of repentance and reform. He was the son of the saintly Monica, the ideal of Christian motherhood. He is the most authoritative of the Fathers of the Church in philosophical and theological matters.
- St. Gregory* (1020-1085):—Hildebrand, 157th Pope; one of the most remarkable men of all time. Before him in the courtyard of the castle of his protectress, the extraordinary Matilda of Tuscany at Canossa, Henry IV, Holy Roman Emperor, did penance in the snow. St. Gregory, dying, might justly say: "I have loved justice and hated iniquity, therefore I die in exile."
- St. Thomas Aquinas* (1225-1274):—The Angel of the Schools. The prince of Christian philosophers, the first of theologians, and the most famous among the Doctors of the Church. Leo XIII declared him Patron of Catholic schools, colleges and universities.
- St. Peter Canisius* (1521-1597):—First German Jesuit Leader of the Counter-Reformation in Germany. Because of his success in combating Protestantism he was called "The Hammer of the Heretics," and "Second Apostle of Germany." He was canonized and declared a Doctor of the Church by Pope Pius XI in 1925.

SIDE PANELS

The side panels of this window portray three Fathers (left) and three Doctors (right) of the Church. There is this difference between a Father and a Doctor: only he is regarded as a Father of the Church in whom these four conditions are verified: 1. antiquity; 2. great learning and orthodox doctrine; 3. holiness of life; 4. approbation of the Church. The Church does not give this designation to anyone who lived after the eighth century. For a Doctor of the Church antiquity is not essential, but the other three conditions relating to a Father of the Church are demanded.

SUB-MOTIFS

The sketches include those of the two famous Catholic classics, the "Imitation of Christ," and the "City of God," as well as the usual symbols of the virtues, Faith, Hope and Charity.

TITLE PANEL

On the interpretative shield is a bunch of grapes, a mark of theology.

LAW

Natural:—Solomon rendering justice between the two women, the wisest of mortals and his most famous judgment. 3rd Bk. of Kings c. 3.

Civil:—The Areopagites, the councilmen of Athens, composed of ex-archons who assembled on the hill called Areopagus, who appointed all officers, levied all fines, interpreted all laws and otherwise administered the government of Attica.

Canon:—Pope Pius X and the New Code of Canon Law. By his side stands Cardinal Gasparri, secretary of the congregation of Cardinals called to effect the codification.

International:—The Monroe Doctrine. Columbia, armed and resolute, protects Latin America from the military exploitation of Europe, who has already dismembered Africa.

SIDE PANELS

Solon (about 639-559 B.C.):—The Archon of Athens, the law-maker and precursor of all reformers.

Justinian (483-565):—Most brilliant of the later emperors, who codified the Roman laws, who is largely responsible for the Byzantine style of architecture, and who, by his own enthusiasm and energy, revived for a time the decadent empire ruled from Constantinople.

Benedict XIV (1675-1758) (249th Pope, 1740-1758):—Whose Encyclicals defined and clarified the difficult and obscure in ecclesiastical law, especially what was relevant to mixed marriage.

Suarez (1548-1617):—One of the founders of international law. The theories of this Spanish Jesuit, as contained in his "De Defensione Fidei," were sufficiently dangerous to the absolutism of his day as to be publicly burned in London by order of Parliament.

Grotius (1583-1645):—This Dutch publicist and statesman was one of the most precocious of genii, who became probably the greatest jurist of the North. He once escaped from prison disguised as a box of his own books. His greatest work, "The Law of Peace and War" (1625), long remained the standard authority on international law.

Marshall (1755-1835):—Secretary of State under the first Adams and chief justice of the Supreme Court. He is our greatest Constitutional lawyer.

SUB-MOTIF

Novus Codex of Pius X.

TITLE PANEL

In this window, the left-hand Youth holds the balance, typical of the administration of justice.

MEDICINE

Biology:—A student studying the formation of plants and animals under the microscope. About him are circled the strata of animal life in all its graduated forms.

Physiology:—A student studies man and the mystery of his formation. The charts, implements and insignia of his profession are grouped about him.

Anatomy:—An old Venetian print of an early clinic.

Surgery:—A Boston surgeon, Dr. William T. Morton, after experimenting on animals with ether, gave a public demonstration of his method at the Massachusetts General Hospital, October 16, 1846. The patient was anesthetized, and Dr. Warren removed a tumor before a large audience without any discomfort to the patient. After this, the use of ether as an anesthetic for surgical operations quickly became general, and to Dr. Morton belongs the credit for this progressive step in medical science.

SIDE PANELS

Hippocrates (460-359 B.C.):—The father of medicine, the first to cast superstition aside, who dealt with medicine according to the principles of inductive philosophy.

Galen (131-201):—The most celebrated of ancient medical writers, who, for that stage of his profession, was amazingly logical. He was the imperial physician in attendance on Marcus Aurelius and his son, Commodus.

Malphigi (1628-1694):—The Papal physician who founded the school of comparative physiology. He carried on Harvey's work and perfected the microscope.

Lacmiec (1781-1826):—The discoverer of auscultation, who contributed much to our knowledge of pulmonary diseases and who invented the stethoscope.

Pasteur (1822-1895):—The most enlightened of modern chemists, who did more for the physical needs of mankind in his patient laboratory than any other in history. His faith was as genuine as his science; he saw God through his works—none may boast of nobler—with the eyes of a Breton peasant.

Schwann (1810-1882):—The physiologist of Louvain, who founded the theory of the cellular structure of animal organisms, who argued most effectively against spontaneous generation. His discoveries gave us our present use of yeast and pepsin. Founder of modern histology.

SUB-MOTIFS

In this last window, the microscope and stethoscope, and a sketch of a nun in a hospital, form the interpretative cartoons.

TITLE PANEL

The emblem on the shield is the skull and book of medicine.



Windows in Reception Room

*Windows in the Reception Room contain the seals of Jesuit Universities and Colleges in North and South America
(read up, left then right panel)*

CANADA

(First window left from Gargan Hall entrance)

St. Boniface College	College Sanctae Mariae, Montreal
Loyola College, Montreal	
Sacred Heart College	Catholic College of Regina
Edmonton College, Edmonton	(Campion College), Saskatchewan

UNITED STATES

(Second window, left)

St. Louis University, St. Louis	Loyola University, Chicago
St. Xavier College, Cincinnati	Detroit University, Detroit
St. Mary's College, Kansas	Creighton University, Omaha

(Third window, left)

John Carroll University, Cleveland	Marquette University, Milwaukee
Regis College, Denver	Rockhurst College, Kansas
St. John's University, Toledo	Loyola College, Los Angeles

(Oriel window, extreme end—Gift of the Class of 1904)

Beginning with left panel, reading up

Georgetown University, Washington, D. C.	St. Francis Xavier College, N. Y.
Fordham University, New York	St. Joseph's College, Philadelphia
Woodstock College, Maryland	Loyola College, Baltimore
Gonzaga College, Washington, D. C.	Holy Cross College, Worcester
Canisius College, Buffalo	Boston College, Chestnut Hill
St. Peter's College, Jersey City	Weston College, Weston

(First window from Oriel, facing Commonwealth Avenue)

Spring Hill College, Spring Hill, Alabama	St. Ignatius College, San Francisco
St. Charles College, Grand Coteau, Louisiana	Gonzaga University, Spokane
Loyola University, New Orleans	Santa Clara University, California



RECEPTION ROOM — LOOKING EAST

CENTRAL AMERICA, B. W. I.

(Second window from Oriel)

Sagrad Corazon, Puebla, Mexico	St. John Berchmans, Belize,
San Juan, Santello, Mexico	British Honduras
St. Francis Borgia, Mexico	Belen College, Havana, Cuba
	St. George's College, Jamaica,
	B. W. I.

SOUTH AMERICA

(Third window from Oriel)

Immaculada College, Lima, Peru	Montevideo College, Uruguay
Anchieta College, Nova Friburgo, Brazil	St. Ignacio College, Santiago, Chile
St. Luiz, Brazil	San Calixto, La Paz, Bolivia

(Window near door to Faculty Room)

Santa Fe College, Argentina	Del Salvador College, Buenos Ayres, Argentina
San Ignacio, Medellin, Columbia	San Gabriel College, Quito, Ecuador
Bucaramanga College, Columbia	St. John Bartolme College, Bogota, Columbia

*(For a description of the Paintings in the Reception Room
see page 65)*

Windows in Faculty Room

This thirty panel window, the most gorgeous in the library, is the gift of ex-Governor Alvan T. Fuller.

There is a peculiar fitness in devoting this magnificent work of art, in a place of honor, to the Epic — the highest achievement of poetry. Boston College is dedicated to the study of religion and the fine arts — this window is the testimony of her creed. Here in rich and pictured beauty are portrayed those great stories of the greatest story-tellers of all the ages—tales that have defied the limits of time and space, because they appealed to the heart of man. And as the human heart is much the same today as it was in the days of

long ago, so these quaint old legends, written in the dark backward of time, thrill our hearts as they thrilled the hearts of those who have gone before us. Thus, we come to realize that all myths make but one web of intertwined pattern, never ending, always changing, yet never wholly changed. There is a golden thread, running through and binding fast together, the world's undying literature.

Great literature has ever been a search for a larger meaning in life as against the easy acceptance of life's routine and ready-made philosophies. Only in it may one readily discover the rich complexity of the living ideas that have made the tradition of humanity. Tradition in literature, the long and varied record of man's efforts to communicate his hopes and aspirations, his disillusionments and his tragedies, his struggles and his triumphs, the endless and paradoxical motives which give life a meaning and a value, is the inner biography of the human race. It is the warp and woof of the world's golden literature.

Here in this captivating window, Homer recalls "the glory that was Greece," Virgil "the Grandeur that was Rome," while the chivalry and romance of mediæval lore are magnificently perpetuated in scenes from the Holy Grail, Legend of Ossian, Beowulf, Le Cid and the song of Roland. Occupying the supreme place of honor, the center window of the oriel, the majestic Dante sings the highest song of Catholic poetry and of mysticism—his Divine Comedy. Coming generations of students will gaze with admiration upon this richly pictured story of the epic and from it will draw inspiration to see in the lamp that is beauty the light that is God.

Extreme left-hand window (reading down).

Three Scenes from Homer's Iliad:

1. Apollo comes down from Olympus in answer to the prayer of the priest, Chryses, whose daughter was held by Agamemnon. "Terrible was the twang of the silver bow"—Bk. I, Lines 43-49

2. Hector and Andromache with Astyanax .. Bk. VI, Lines 470-475
3. The Last Suppliant of the Iliad. Priam Prays at the Knees of Achilles Bk. XXIV, Lines 477-485

Three Scenes from Homer's Odyssey (reading up) :

1. Pallas Athena Welcomed by Telemachus Bk. I, Lines 130 ff.
2. Circe's Wand Bk. X, Lines 229-243
3. Odysseus Disguised as an Aged Beggar Comes to His Own House Bk. XIX, Lines 390-395
Bk. XVII, Lines 291-309

Oriel window (center).

Six Scenes from Dante's Divina Commedia :

- I. Two Scenes from the Inferno (lower, left to right) :
 1. "Now was the day departing, and the air embrown'd
with shadows." Canto II, Lines 1-2
 2. "Only so far afflicted, that we live
Desiring without hope." Canto IV, Lines 38-39
- II. Two Scenes from the Purgatorio (middle, left to right) :
 1. "From underneath that vestment forth he drew
Two keys, of metal twain: the one was gold
Its fellow silver." Canto IX, Lines 100-138
 2. "Then from the bosom of the burning mass,
'O, God of mercy!' heard I sung, and felt
No less desire to turn." Canto XXV, Lines 117-119
- III. (Top, left to right).
 1. Transitional scene from Purgatory to Paradise.
"A virgin in my view appear'd, beneath
Green mantel, robed in hue of living flame."
Canto XXX, Lines 32-33
 2. Scene from Paradise—Our Blessed Mother Queen of
Heaven.
"With fixed heed, suspense and motionless,
Wondering I gazed, and admiration still
Was kindled as I gazed. It may not be
That one, who looks upon that light can turn
To other object, willingly his view."
Canto XXXIII, Lines 103-107

Oriel Window (left, reading up, left to right).

I. *Two panels from the Legend of the Holy Grail:*

1. The Deliverance of Amfortas.
"There came from heaven an angel of light that bore away the Grail from the keeping of Amfortas."
2. Sir Galahad sails to Sarras, the sacred city, an island city far away, where he is to see the Holy Grail unveiled.

II. *Two scenes from the Anglo-Saxon epic Beowulf:*

1. The sea-monster Grendel dying in his cave beneath the waters of the wounds inflicted by Beowulf.
2. Beowulf, having killed the sea-monster's dam in her watery cave, spies also the monster Grendel's corpse, cuts off its head, and with this grisly token ascends to the surface.

III. *Two scenes from Gaelic Epics:*

1. Cucullin slays Faerdeeah at the ford.
"Yet he moved not; but he gazed upon Faerdeeah."
The Tain, Book XII
2. Several hundred years after fleeing Ireland with Niamh of the Golden Hair, Ossian returns and was brought before St. Patrick.
"And Patrick bade him to tell what happened him the time he left Finn and Fianna and went away with Niamh."

Oriel Window right (reading up left to right).

I. *Two scenes from the Spanish epic Le Cid.*

1. Entrance of the Cid into Valencia.
2. The Cid, after defying the king, is leaving the king's court with his wife, Ximena.

II. *Two scenes from the French epic The Song of Roland.*

1. "With dolour and pain, and in sore torment, Count Roland blows his horn of ivory."
2. Realizing he is near death, Count Roland smote his sword upon a block of hard stone, but the steel is "neither dinted nor broken."

III. *Two scenes from the German epic Parsifal* (Wagner version).

1. Klingsor hurls at Parsifal the sacred spear that had pierced the side of Christ.
2. Having achieved the Holy Grail, Parsifal elevates the crystal cup, from the center of which the sacred symbol appears blood red. A dove appears over Parsifal's head holding a large host in its beak. Kundry lies in a swoon on the ground.

Window extreme right, flanking Oriel (reading up).

Six scenes from Virgil's Aeneid:

1. Aeneas escaping from the flames of Troy bearing his father Anchises upon his shoulders Book II, Lines 720-730
2. Laocoon and his sons destroyed by serpents.
Book II, Lines 199-250
3. Aeneas visiting the underworld sees Hector: whence Virgil's famous line
"Quantum mutatus ab illo Hectore; How changed from the Hector of former days" Book VI, Lines 477-493
(Lower right.)
4. Neptune calms the storm and rebukes the winds.
Book I, Lines 124-156
5. Aeneas consulting the Cumaean Sibyl Book VI, Lines 33-55
6. Aeneas slays Turnus and wins the hand of Lavinia.
Book XII, Lines 887-952

Window in Ford Memorial Tower

A group of six panels illustrating the contribution to the civilization and culture of the two Americas by members of the Society of Jesus.

1. Father De Smet among the Sioux Indians, 1868.
2. Canadian Martyrs, canonized, 1930.
3. Father White celebrating the first Mass in Maryland, 1634.
4. Paraguay Reductions, 1609-1767.
5. Jesuit Missions in New Spain, 1638.
6. Pere Marquette discovering the Mississippi River, 1673.



MARGARET E. FORD MEMORIAL TOWER

Paintings

Paintings find an appropriate place in any library, especially in one which speaks so eloquently the Gothic grandeur of the Boston College Project. Paintings are complements to books, for "a room hung with pictures is a room hung with thoughts." With very few exceptions, the paintings which adorn the walls of the library are the gifts of kind benefactors. Expert criticisms of these pictures have been generously provided by a well-known authority.

LIBRARIAN'S OFFICE

Wall facing College Road (left)

The Forager's Mishap—By Adolf Humborg, 1847; Dusseldorf School.

Morocco (small picture)—By Th. Frere, well-known painter of 19th century French School.

Landscape (on top of bookcase)—By Charles Harold Davis, 1856; American.

Wall facing College Road (right)

Visitation—Italian, type of Raphael School of 17th century.

Morocco (small picture)—By one of French painters in Morocco, 1860.

On the Seine—By Charles Francois Daubigny, 1817-1878; Barbizon (French) School.

Wall, right, facing Commonwealth Avenue

The Cardinal's Siesta—By Hy. Walker D'Acosta, one of group of Italian painters (about 1870), whose influence is shown in works of John S. Sargent.

Holy Family—By Giorgio Vasari, 1511-1574, painter, architect and writer.

On panel right of window

Spring on the Seine—By Harold C. Dunbar, 1882—; American.

Over closet door

Holy Family—Probably Italian picture by one of a group of painters whose efforts reflect French influence.

Wall adjacent to closet door

Notre Dame of Paris—By Harold C. Dunbar, 1882—; American.

Panel adjacent to closet door

Evening—By George Innes, 1825-1894; American (genuine Innes).

Side wall of closet

St. Francis of Assisi—Copy of Spanish School, 17th century.

Panel

Pope Pius X.

Wall, left of entrance

Espousal of Joseph and Mary—Copy of Italian School, 18th century.

Over entrance door

Madonna and Cherub—Old copy of known painting; end of 16th century.

Wall, right of entrance

St. Paul—Copy.

Wall facing Tower Building

Spanish Grandee and Son—High quality painting; end of 17th or first half of 18th century.

Panel

Mosaic of Florentine or Roman School—19th century.

Wall over closet door, Tower Building side

Visitation—Singular interpretation by follower of the Lombard School of Milanese painters; first half of 16th century; because of the interesting hands the painting is probably the work of Marco Da Oggione, or Uggione, 1480-1530, a native of Oggione, near Milan. Marco was one of the favored disciples of Leonardo Da Vinci.

Wall adjacent to closet door

Landscape—By John Appleton Brown, 1844-1902; American (original).

Panel adjacent to closet door

Indian Encampment—By Ralph Albert Blakelock, 1847-1919; American (genuine Blakelock).

Wall facing Tower Building, left of window

Holy Family—By Carlo Maratti, or Maratta, 1625-1713, Roman School. Maratti was called "Carluccio dalle Madonne" because of the large number of Madonna pictures which he painted. He was signally honored by Popes Innocent XI and Clement XI, as well as by Louis XV who appointed Maratti court painter. This particular Holy Family has been pronounced "an original and a masterpiece."

Wall facing Tower Building, right of window

Pasture Scene—By Emile Van Marcke (de Lummen), 1827-1890; French animal painter.

BROWSING ROOM

Wall near elevator door

Dante and Virgil Meeting Homer—Product of French School, 19th century. Dante and Virgil meet Homer, Flaccus (Horace), Lucan and Naso (Ovid) (Inferno Canto IV, lines 89-91.

Wall of elevator well

Saint John—Artist unknown; picture reflects Flemish imitation.

Left corner, side wall

Imitation of Venetian School—17th century.

Left corner, fireplace wall

Street scene, probably Morocco—By Marcus A. Waterman, 1834-1914, American.

Over fireplace

Cuchullan—By Darius Cobb, 1834-1919, American. Wounded in battle, Cuchullan, national hero of Ireland, is shown fastened to an ancient tombstone, drawn sword in hand, making a last majestic effort to look like his old self, as death draws near. The dappled-gray horse circles his dying master.

Right corner, fireplace wall

Farm scene—By G. Nuribaurt, one of the Dusseldorf School, 1830.

Right corner, side wall

Madonna—Artist unknown; late 17th century picture reflecting Venetian influence.

Wall facing Tower Building, center

Virgin—Artist unknown; sound, genuine painting.

Wall facing main staircase

This Italian painting of an angel is a product of the beginning of the 18th century.

Over double doors leading to lobby

Lady Chapel, Chester Cathedral—By Harold C. Dunbar, 1882—, American.

Wall Facing Lobby

Genuine painting of F. Nunez—19th century artist; reflects Dutch, French and Flemish influence.

Over door leading to Gargan Hall

Cattle—A copy of Paulus Potter, Dutch painter, 1625-1654.

RECEPTION ROOM

Wall right of fireplace

Madonna—Imitation of Raphael; artist unknown; probably 17th century.

Panel below Madonna

Landscape—By J. Francis Murphy. 1853-1921, American (original).

Landscape (lower)—By J. Francis Murphy; this resembles Murphy's early efforts (genuine).

Over door leading to Gargan Hall

Benedictines in the Oratory—By Francois Marius Granet, 1775-1849, French School.

Wall left of clock

Woman Taken in Sin—Artist unknown; most probably an original painting of the 17th century Italian School.

Panel, center

Landscape—By Henry W. Ranger, 1858-1916, American.

Panels, left and right

Landscapes—By John Joseph Enneking, 1841-1916, American.

Painting on right panel resembles a Hyde Park scene (genuine).

Under clock

The Feast—Copy of one of the Veronese followers of the 16th century.

Left of clock (upper)

Product of the South Italian School—18th century; artist unknown.

Left of clock (lower)

Cows and Landscape—by Emile van Marcke (de Lummen), 1827-1890; French animal painter.

Right of clock (upper)

Instruments of the Passion—18th century picture of the Italian or French School.

Right of clock (lower)

Landscape—By Diaz.

Wall right of clock

Coin of Tribute—By Benjamin West, 1738-1820, American.

Wall left of oriel window

Maintain View—By H. D. Torrey, American artist of the Hudson River School.

Wall right of oriel window

Highland Sheep—By E. Heywood, Scotch-English School, 1830-1840.

Wall facing Commonwealth Avenue, right of center

Hospitality of St. Julian—Replica of well-known painting of the early 18th century French School, reflecting Italian influence.

Wall facing Commonwealth Avenue, center

Judith and Holofernes—By Guido Reni, 1575-1642; product of Italian and Tuscan School, 17th century. The back of this picture bears an attestation in English and Italian made by the Academy of Bologna that this painting is an original of Guido.

Wall facing Commonwealth Avenue, left of center

Sacrifice of Abraham

Over door leading to Faculty Room

Choir of a Monastery—By Francois Marius Granet, 1775-1849, French School.

LADIES' RECEPTION ROOM

(Southeast corner of first floor)

Over fireplace

Stoning of St. Stephen—By unknown artist of the Italian School, 17th century.

Side wall facing Tower Building, left of window

Landscape—By Henry W. Ranger, 1858-1916, American.

Side wall facing Tower Building, right of window
Farm Scene—By artist of the Dutch School.

Wall facing main lobby, left of door
Rosalia D'Ali—By Walter Lofthouse Dean, 1854-1912, American

Over door leading to main lobby
Suffer Little Children to Come Unto Me—Product of the French
Romantic School at the beginning of the 19th century.

Wall facing main lobby, right of door
St. John and Lamb—An interesting work executed by a Neapolitan
painter of the Baroque time.

Wall facing main lobby
Annunciation—By an unknown artist of the Italian School.

Side wall facing Commonwealth Avenue, left of door
Cattle and Landscape—By James McDougal Hart, 1828-1901, a
member of the Hudson River School.

Side wall facing Commonwealth Avenue, right of door
Never Too Late to Mend—By L. Blume-Siebert.



It is in this colorful and inspiring setting that Boston College Library functions. The library's first service is to the faculty and student body of the college. Members of the Extension, Graduate and Law Schools also draw upon its resources, as do many students of other colleges, Catholic and non-Catholic in and about Boston. The summer school, offering seventy courses of study, makes constant demands on the material at its disposal. Boston Col-

lege is for non-resident students only, and naturally, the library hours are arranged in accordance with the college schedule. It is open on class days from 9:00 A.M. till 5:00 P. M.; on Saturdays from 9:00 till 12:00; and on Sunday afternoons from 2:00 till 5:00 o'clock for visitors.

The executive staff of the library at present consists of the Librarian, Reverend William M. Stinson, S.J.; Assistant Librarian, Mr. John M. O'Loughlin; Reference Librarian, Mr. George P. Donaldson; Head Cataloguer, Mr. Norman A. Castle; (all graduates of the college) and Secretary, Miss Anne Lynch. There are departmental libraries in the Chemistry, Biology and Physics Departments of the college, and in the Law School. Entry cards, however, for these collections, except that of law, are filed in the main catalogue in Gargan Hall. One of the most gratifying features of the library's development is the fact that during the school year just ended

the general use of the library has at least doubled. The circulation of books has increased from 16,852 (May, 1931—April 30, 1932) to 21,422 (May, 1932—April, 1933). The policy of the library has always been predicated on the assumption that progress, if it were to mean anything, must be a slow and natural growth. And experience of these pioneering years seems to justify this belief.

In the Browsing Room attractively bound sets of standard authors and individual volumes are arranged on the open shelves, inviting the student to browse among their enlightening pages and thus cultivate a closer friendship with these well-known writers.

The fourteen study-alcoves in Gargan Hall are well supplied with the ordinary books of reference, and here also accommodations are provided for "Reserve Sections" of volumes recommended by professors as collateral reading in various class subjects.

The book cases in the Reception Room contain much to interest the visitor. Here may be seen the library's single specimen of an illuminated "Book of Hours" of the late thirteenth or early fourteenth century, copies of "Incunabula," a copy of "A Chained Book," two manuscript letters of the 14th and 15th centuries, many rare and curious volumes, specimens of the work of famous presses, and richly bound volumes of English



classics. These last are largely the gift of one of the library's generous benefactors, the Right Reverend Msgr. Arthur T. Connolly.

The printing of books dates back to 1455, when the 'world-famous Gutenberg Bible was printed at Mainz in Germany. This surprisingly beautiful book was the first book ever printed, and up to today it remains the most beautiful book ever produced. It is, of course, the treasure of treasures for the multi-millionaire collector. Printing was twenty years old before the first book in the English language appeared. It was produced by William Caxton, a man of means who had taken up the new craft of printing as a hobby. About 1475 he produced at Bruges, Belgium, his "*Le Recueil des Histoires de Troye*." So the first book printed in English was not an original English work, nor was it printed in England. Returning to England the following year, Caxton set his print shop in a chapel connected with Westminster Abbey, which chapel he rented from the Dean and Chapter for ten shillings a year. This, by the way, is the reason why union printers in newspaper and other print shops are organized into "chapels." Here Caxton edited and printed the first book on English soil, "*The Dictes and Sayengis of the Philosophres*," in 1477.

It is interesting, in passing, to note that both Gutenberg and Caxton were good Catholics, and to remember that the Bible was printed seventy years before the Reformation, and that printing is an invention of Catholics.

Books printed in the fifteenth century, that is from the time of the appearance of Gutenberg's Bible to the end of the year 1500, are called "Incunabula." The word is a Latin one meaning swaddling clothes. An incunabulum then is a book that dates back to the cradle days of printing. And these are the only books which are valuable on account

of their age—age, that is, in the absolute sense, without qualification and without restriction of place, subject matter, literary or historical importance. The incunabula in the Boston College Library are dated:

Alexander de Ales 3m Sententiarum Venice, 1475

S. Thomae Aquinatis in Evangelium Continuum Venice, 1482

In England for more than four hundred years beginning about 1320 the plan or design of library reading rooms was dominated by the practice of chaining books. A chained book cannot be read unless there is some kind of desk or table on which to rest it within the length of the chain; that fact conditioned the structure of the bookcase. Again, since a chained book cannot be moved to a window, the window must be near the book; that determined the plan of the building.

Chaining, then, in ancient libraries is not an interesting irrelevance. Books continued to be chained much later than is commonly realized. Fresh chains were being purchased at Chetham College, Manchester, England, in 1742, and at the Bodleian in 1751. At Queen's College, Oxford, the chains were not taken from the books until 1780; at Merton, 1792. Magdalen was the last college at Oxford to retain them; here they lasted until 1799. Cf. "The Chained Library," by Burnett H. Streeter, Macmillan Company, 1931—a most interesting study (Library number Z791.S91). Boston College Library's specimen of a chained book is a large folio volume 17x15 inches—"Liber Sextus Decretalium" printed at Lyons in 1535. It is in splendid condition.

Faculty Room

From the east end of the Reception Room, a small door opens into the Faculty Room. This quiet and beautifully furnished room contains the Migne Patrology, some elab-

orately bound editions of the Fathers, and a rapidly growing collection of theses offered for degrees by students of the Graduate School. This collection is constantly referred to by aspirants for higher degrees.

A notable addition to the shelves of the Faculty Room is the generous gift of eighty-two volumes of the *Monumenta Germaniae Historica*, recently presented to the library by the class of 1927.

To the right of the door leading to the Reception Room is a single bookcase which contains several wood-carved statues whose history is not uninteresting. From their generous donor it is learned that these statues were carved by Benedictine Monks for one of their churches in northern Bavaria. During the thirty years' war (1618-1648), when the Swedes, under their king, Gustavus Adolphus, were destroying the Catholic Churches of Germany, a band of faithful saved what they could before everything became a prey to the flames. These statues found their way to a small church in the vicinity of Bayreuth, where they remained until the "secularization" of all Catholic Churches under Napoleon I, when art dealers got possession of them. The statues were purchased by the donor some thirty-five years ago. For many years a leading art dealer of Washington, D. C., made every effort to acquire them. While the donor was patriotically engaged at the American Red Cross Hospital at Munich during the World War, the statues as part of household effects were seized by the Alien Property Custodian at Washington, and retained for four years. Appropriately has the donor written: "After such an adventurous career the little figures deserve to be taken into a haven of rest which you have kindly granted them."

The stack room (158 feet by 63 feet), covering the main sweep of the basement floor, is an installation of the Art Metal Company. It consists of two tiers, with a mezzanine floor of marble between them. This equipment is not yet completed. At present, steel stacks give accommodation for 100,000 volumes; the rest of the shelf room is provided by temporary wooden cases. When the steel stacks are finished, space will be available for 385,000 volumes. At the time the library moved into the new building (March, 1928) it contained approximately 60,000 volumes. It now numbers about 130,000. The books are catalogued and classified according to the Library of Congress system.



According to this system, now firmly established as an integral part of the economy of over four thousand libraries in America, all literature is divided under the heading:

- A Polygraphy
- B Philosophy-Religion
- C-G Historical Sciences
- H-K Socio-Political Sciences—Law
- L Education
- M Music
- N Fine Arts
- P Language and Literature
- Q Science
- R-V Applied Sciences—Technology, etc.
- Z—Bibliography

Various subdivisions of these main classes are provided for by letter combinations and numbers, e.g. under P (Language and literature), we have:

- P Philology and Linguistics
- PA Greek and Latin philology and literature
- PB Modern European languages
- PC Romance languages

The Library of Congress system of classification and cataloging was chosen because with it, and by use of their printed catalogue cards, we hoped to catalogue and classify our books more quickly and economically and with better results than by any other available method. Nor have we been disappointed in this hope, though we have to admit that the system leaves very much to be desired in the classification of many Catholic works. But this same difficulty exists in other classification systems in common use. The only hope of a practically helpful solution of this big difficulty lies in the completion of a catalogue of Catholic works sponsored by the Catholic Library Association. Work on this catalogue has been carried on for some years now by a committee of this association, and considerable progress has been made. A Fellowship in the Library School of the University of Chicago for the school year 1933-1934 has been awarded to Miss Jeannette J. Murphy, the most active and enthusiastic member of this catalogue committee to carry on this work, and definite results are confidently hoped for as a result of her Fellowship year. Cataloging must, from its very nature, be a tedious undertaking, and this most important work is still far from completion.

In the progress of Catholic libraries more and more attention is being devoted to Catholic periodical literature, especially to that of earlier days. This very desirable interest has been accentuated no doubt by the publication of Rev. Paul J. Foik's volume, "Pioneer Catholic Journalism" (U. S.

Catholic Historical Society, 1930), and Reverend Apolinaris W. Baumgartner's thesis, "Catholic Journalism in the United States, 1789-1930" (Columbia University Press, 1931). Surely these pioneer efforts in Catholic periodical literature merit preservation and study because of their wealth of historical information, and, in many instances, because of their literary richness. In the periodical department this library endeavors to hold complete sets of few, rather than broken sets of many magazines. The outstanding Catholic periodicals, especially those of earlier date, claim special interest. It is a most cherished desire to fill in one gap (1863-68) of the "London Tablet" and so complete the set of this representative Catholic weekly, begun in 1840, and still appearing stronger than ever. During the past year, through the acquisition of the rare volumes 1871-1875, the set of the "Ave Maria" was completed. Among the treasured magazines are: "Jesuit Sentinel," Boston, Sept., 1829-Jan., 1834; complete runs of "Catholic Historical Researches," "Dublin Review," "Irish Monthly," "Catholic Directory," etc. At present the magazine list carries 18 weeklies, 6 semi-monthlies, 86 monthlies, 3 bi-monthlies, 41 quarterlies and 5 irregular publications.

In 1932, the library published a catalogue of "Books, Manuscripts, etc., in the Caribbeana Section (specializing in Jamaicana) of the Nicholas M. Williams Ethnological Collection." This catalogue contains 133 pages and lists 1,674 items (since increased to 2,000) as follows:

Discovery	Items 1 -171	Mexico	767-888
Jamaica	172-541	Central America	889-963
Haiti	542-647	Piracy	964-1047
Cuba and Porto Rica	648-698	Slavery	1048-1274
Lesser Antilles	699-766	General Works	1275-1674

Five hundred copies of this catalogue were printed and sent to well-known libraries and interested scholars throughout the world. Many very laudatory replies were received in

answer. In due time, the library plans to issue like catalogues for the other sections of this Ethnological Collection, notably the "Africana" (5,000 items) and the "Judaica" (2,000 items). Owing to the untiring energy of Father Joseph J. Williams, S.J., and the gratifying success which has attended his scholarly publications, "Hebrewisms of West Africa"; "Whence the Black Irish in Jamaica"; and "Voodooes and Obeahs," the Boston College library has won favorable recognition from several famous libraries and outstanding scholars in Europe and Africa as well as in our own country. It is the only library in the western hemisphere listed for its Africana Collection by the International Institute of African Languages and Cultures.

Among its many treasures this Caribbeana catalogue lists rare copies of Las Casas, Herrera, Munoz, Navarrete, and eight copies of Peter Martyr. One of the latter (listed as item 118) is the excessively rare edition of "Basileae, 1533" with wood cuts by Holbein. Only four other copies are generally known, viz; British Museum, the Church, Carter Brown and Lenox Libraries. In this collection, we have also (item 471) a very rare copy of the "Laws of Jamaica," printed in 1683. This was thought to be a unique volume but correspondence with the principal libraries, at home and abroad has located seven other copies. This is the original "Collection of the Laws of Jamaica." Two more excessive rarities in the Williams "Judaica Collection" must be mentioned. "Esperanca de Israel," by Menasseh Ben Israel, claims that the Anglo-Saxons were the decendants of the Lost Tribes. It was intended to curry favor with Oliver Cromwell to obtain the re-admission of the Jews to England. "Americans no Jews," by Harmon L'Estrange, submits an answer to Thorowgood's claim that the American Indians were the Lost Tribes.

The college library of today aims at being a treasure house for the literature and history of the world. It ought

then, if true to its ideal, give a place of honor to the literature of "the land of memories and of history." This thought, accentuated by the fact that Boston College is in a notable Irish Catholic locality, naturally suggests featuring the Irish section, numbering some two thousand volumes. In this collection are many of the very rare and much desired volumes and pamphlets of Irish history, ancient and modern of antiquities and architecture. More than once, scholarly investigators have found here volumes that they have searched for in vain in other large libraries. Surely, there is a wealth of Irish history and proof abundant of the high standard of Irish scholarship treasured up in such sets as: "The Irish Text Society"; "The Irish Archæological Society"; "Transactions of the Royal Irish Academy"; "Ordnance Survey Letters" (O'Donovan); "National Manuscripts of Ireland" (O'Donovan); "Annals of the Four Masters," etc. A printed catalogue of this Irish section will be issued in due time.

In writing an article on the library of a Jesuit college, one wishes that he could put before his readers the information contained in three chapters of Reverend Thomas J. Campbell's volume, "The Jesuits, 1534-1921." These three chapters, Culture (XI), Colleges (XXVII) and Literature (XXVIII), constitute a most interesting honor roll of Jesuit achievements in various fields of educational, scientific and literary efforts. It would indeed be difficult to state with any degree of accuracy the number of authors the Society has given the world from the time of its foundation in 1534. Few, perhaps, would agree with the statement made by Father Campbell in his history (p. 368), "In his 'Bibliothèque des écrivains de la compagnie de Jésus', Sommervogel has already drawn up a list of 120,000 Jesuit authors, and he has restricted himself to those who have ceased from their labors on earth and are now only busy in reading the book of life." The



FACULTY ROOM

question suggests itself. Did not Father Campbell add one zero too many in this statement? However that may be, "the literary activity of the society during the seventeenth and eighteenth centuries was so great that the enemies of the Church complained that it was a plot of the Jesuits who, being unable to suppress others books, had determined to deluge the world with their own publications."

The first catalogue of Jesuit writers was drawn up by Father Ribadeneira in 1602-1608. Father Schott and Father Alegambe continued the work in 1643, and Father Nathaniel Bacon, or Southwell, or Sotwell, as he was called on the continent, published a third in 1676. These have long since been superseded by the monumental work of Father Charles Som-

mervogel, "Bibliotheque des ecrivans de la compagnie de Jesus" in eleven folio volumes. The tenth volume, an index, was unfinished at the time of Father Sommervogel's death, but was completed by Father Bliard. An eleventh volume has been issued par Father Ernest M. Riviere bringing the work down to 1930. This is the standard bibliography of Jesuit writers in use today. To a student interested in Jesuit writers and writings, this great work opens up a wealth of information. It shows that the Society of Jesus throughout her history, besides numbering great theological, philosophical, ascetical, and linguistic writers, has also produced great mathematicians, astronomers, explorers, cosmographers, ethnologists and archæologists.

One of the greatest literary achievements of Jesuit scholars is the work of the Bollandists, known under the title of the "Acta Sanctorum." Pope Alexander VII in 1658 declared that no literary work had ever been undertaken that was more useful or more glorious for the Church than this "Acta Sanctorum." It was begun in the first years of the seventeenth century, and is still going on. At present it consists of sixty-five folio volumes. The vast enterprise was conceived by the Belgian Father Rosweyde, but is known as the work of the Bollandists, from the name of Father Rosweyde's immediate successor Bollandus. The first writers had only a garret for a library, and were forced to pile their books on the floor. When the first volume, which was very diminutive compared with present massive tomes, was sent to Cardinal Bellarmine, he regarded the plan as chimerical, but it has been realized by a self-perpetuating association of Jesuits living at Brussels. When one member is worn out or dies, some one else is appointed to fill the gap, and so the work goes on uninterruptedly. The sixty-fifth volume of the "Acta" was announced this year. The present home of the Bollandists is at the College of St. Michel in Brussels. This val-

uable set and the small volume of Father Delehaye giving the history of the work are in the Boston College Library. This gigantic collection is a work of prime importance for the whole Christian era. Leibnitz said of it: "If the Jesuits had produced nothing but this work, they would have deserved to be brought into existence and would have just claims upon the good wishes and esteem of the whole world."

It is interesting to note that the Jesuits of the old Society wrote a great number of plays to be enacted in the theatres of their various colleges. The lists of titles of these plays fill ten folio pages of Sommervogel's bibliography. The German and Belgian Jesuits were especially active in this field of writing. Authorities tell us that many of these dramas were exhibited with all possible splendor, as for instance those given at La Fleche in 1614 before Louis XIII and his court. At Munich the court contributed liberally to make the performances especially brilliant. In 1574 the tragedy "Constantine" was played on two successive days and the whole city was beautifully decorated. More than 1,000 actors took part in the play. Constantine entered the city in a triumphal chariot, surrounded by four hundred horsemen in glittering armor. At the performance of "Esther" in 1577, the most splendid costumes and gems were furnished from the treasury of the Duke, and at the banquet of King Assuerus one hundred precious dishes of gold and silver were used. The effect of these magnificently staged dramas was like that of the Passion Play at Oberammergau, ravishing, overpowering. An able critic tells us that "by their dramas the Jesuits rendered great service to their century, they advanced culture and preserved taste for the theatre and its subsidiary arts." Catholic writers of the time speak enthusiastically of the salutary effect of such performances. "They do more good than a sermon," says one scholar, which assertion is verified by the fact that after one of the plays, fourteen members of the



RECEPTION ROOM — LOOKING WEST

Bavarian court entered on a retreat determined to change their manner of life.

For the past two years, the library has been working on a catalogue of all its Jesuitica with the intention of publishing it in printed form. Up to the present, considerably more than three thousand items have been listed, and there is yet much to be done. Of course, it is no more than a dream, and a foolish one at that, for any single library to ambition a complete Jesuitica collection. But that fact ought not to deter the librarian of any Jesuit college from gathering as rich a collection as he may of these items. This has been, and please God, will continue to be, the policy of Boston College Library. Many Jesuit treasures have been acquired, of which any library might be proud. Outstanding among these is a collection of "Jesuit Missionaries' Annual Letters from Brazil, Philippines, Cochin-China, Tibet, Japan, China, etc." (Rome, Venice, Milan and Naples, 1580-1661), 40 volumes-12 mo., old vellum. This valuable set was purchased from the famous Maggs Brothers of London. The description of this treasure was given in detail in their catalogue No. 429, pp. 56-60, and the comment made: "These Annual Letters are all of the greatest importance, being, in many cases, the earliest authentic account of the first travels by Europeans in the far East, as well as being the original records of the Missionary Labours of the Jesuits. . . . All of these Relations are scarce, and many of them of the greatest rarity, and it would be almost impossible to form another such collection as this. It may be noted that several of the Jesuit Fathers, the authors of these letters, afterwards suffered martyrdom in Japan."

Of the Relations from North America the library has, besides the splendid, workable edition of the complete Relations brought out in seventy-three volumes, under the editorship of Mr. Reuben Gold Thwaites in 1901, one of the original Relations listed as follows: "Relation de ce qui s'est

passé en la Nouvelle France en Annees 1640-41. Envoyé au R. Pere Provincial de la compagnie de Jesus, de la Province de France. Par le P. Barthelemy Vimont de la mesme compagnie, superieur de la Residence de Kebec. 12 mo., paper boards. Paris, Sebastien Cramoisy, 1642." This is the first issue of the only edition. The Relation contains mission news; war with the Iroquois; its progress and negotiations for peace; Tadousac Mission; report from the Huron country by Lalement, June, 1640 to June, 1641; *first mention of Niagara Falls* as Onguiaahra and an interlined Huron prayer. This is a good copy, except for a few slight stains and contemporary name on title, and the fact that twelve pages in the Huron supplement are supplied in Mss.

Nothing delights the heart of a librarian more than to speak at length of the book treasures committed to his care. However, in this instance, such ardent enthusiasm must yield to the cold facts of time and space, as well as to the reader's patience. But a whole-hearted invitation is ever open to visit Boston College Library and to wander among its realms of gold.

On the occasion of the library's dedication, June 13, 1928, the architect, Mr. Charles D. Maginnis, in the quaint and pleasantly dramatic part of presenting the keys of the building to the Rector of the College, told briefly and classically how it came to pass that the buildings of the new Boston College were reared in the spirit of Gothic beauty:

"As one thinks back to its rather adventurous inception, one is gratified by the security of Father Gasson's title to the vision which first perceived such an eminence as this ground with buildings, and peopled with a multitude of students. General testimony supports it, his successors unanimously proclaim it. Doubtless to him also is due the wisdom of the measure by which there was established at the very outset the large relation of building to building in completed picture,

giving thereby to Boston College, in this type of organized design, priority among the Catholic institutions of America.

The acquisition of this superb property was surely a triumphant beginning and deserves to be a notable item of College history. The challenge to the architects which resided in its dramatic elevation, in the immensity of its vistas, in the natural and cultivated richness of its immediate frame, was clear and unmistakable. Here, in enduring stone, was to be raised an adequate and convincing symbol of the genius of a unique institution of learning. The College had resolved not to build selfishly. It had preempted a vivid space in the proud suburb of a great city. It must manifest itself, therefore, in such terms of beauty as to satisfy at once the impulse of its own high self-respect and a distinct communal obligation.

What should those terms be?—For the architectural style was yet to be determined. No mathematical street leads to University Heights such as would suggest the availability of those styles of architecture which, like the Classic and the Renaissance, depend for their impressiveness on literal balance and symmetry and axial vista. One approaches on curved and oblique lines with constantly shifting perspective. Only a great tower over-topping the trees could adequately focalize the group under these circumstances. This was the first conviction which emerged from the study of the architects. With this large peg to hang the fancy on, the choice of Gothic was almost inevitable. Time only emphasizes the fortuitousness of this choice. You are familiar with the high estate of this beautiful tradition. History has no record of a system of architecture which expresses so eloquently the genius of the Christian idea. To the felicity, the poignant beauty with which it testified to its religious inspiration in the ancient days, we have still living the majestic witnesses at Amiens, Chartres, Paris, Burgos, York, Gloucester, Canterbury,—a



SOUTH ENTRANCE

unique literature of stone which retains a marvellous potency over the modern imagination. Now and then down the years from 1600, shifting philosophies have sought to relegate it to the sphere of archæology, but its ingratiations seem to be imperishable. I know of nothing in the history of modern architecture, for instance, more curious than its present vitality. And I venture to say that this medieval art has never been, since 1600, so skilfully, so beautifully, so sympathetically exemplified as in this present hour in the churches, universities and colleges of this country. Clearly the spirit of man is not to be satisfied with machinery. One is startled by the vividness of the reaction which has carried into our age in such flood this current of ancient Catholic sentiment. We see it even glorifying proud seats of learning behind whose walls is cultivated a haughty and fearful detachment from its implications.

In the face of this development, whatever its significance, do we not perceive how becoming it is that this institution, born as it were to this great artistic heritage, should wear a Gothic countenance—a fair and proud countenance, which should grow with the years radiant and luminous as the soul behind it?”

Sincere thanks are due to the many generous benefactors who have helped, by their various gifts, to enrich and make more beautiful the library building. Their generosity has been a source of encouragement in the overcoming of difficulties, and an inspiration to attempt yet greater achievements. Much has been accomplished, much more remains to be done.

The library that counts in the service of the mind and soul of the race yesterday, today and tomorrow, is the one that visualizes posterity, and seeks to serve an expanding, cultural civilization; that is part and parcel of some institution of learning, some university or college, established to endure and march down the ages, dominated and directed by the best

thought and administrative ability of succeeding generations, and seeking by the compelling force of its traditions and ideals the results that will best serve the world and lead it to nobler horizons in every age. Such libraries are the citadels of culture, the treasure houses of the golden thought of the golden brain of the dead yesterdays, and the inspiration of the dawning morrows. They endure, expand and grow in usefulness from year to year.

Here to this Boston College Library of tomorrow will come many a generation of eager, generous youth to sit in some quiet niche or alcove to study, to view with pleasure some beautiful window or painting, some nobly wrought door or arch, some special room, each the gift of a devoted donor, whose inscribed name lives and is read and honored as one who did his share to advance this architectural thing of beauty, and make possible the culture and glory of generations yet unborn.



BOSTON COLLEGE — OLD AND NEW

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